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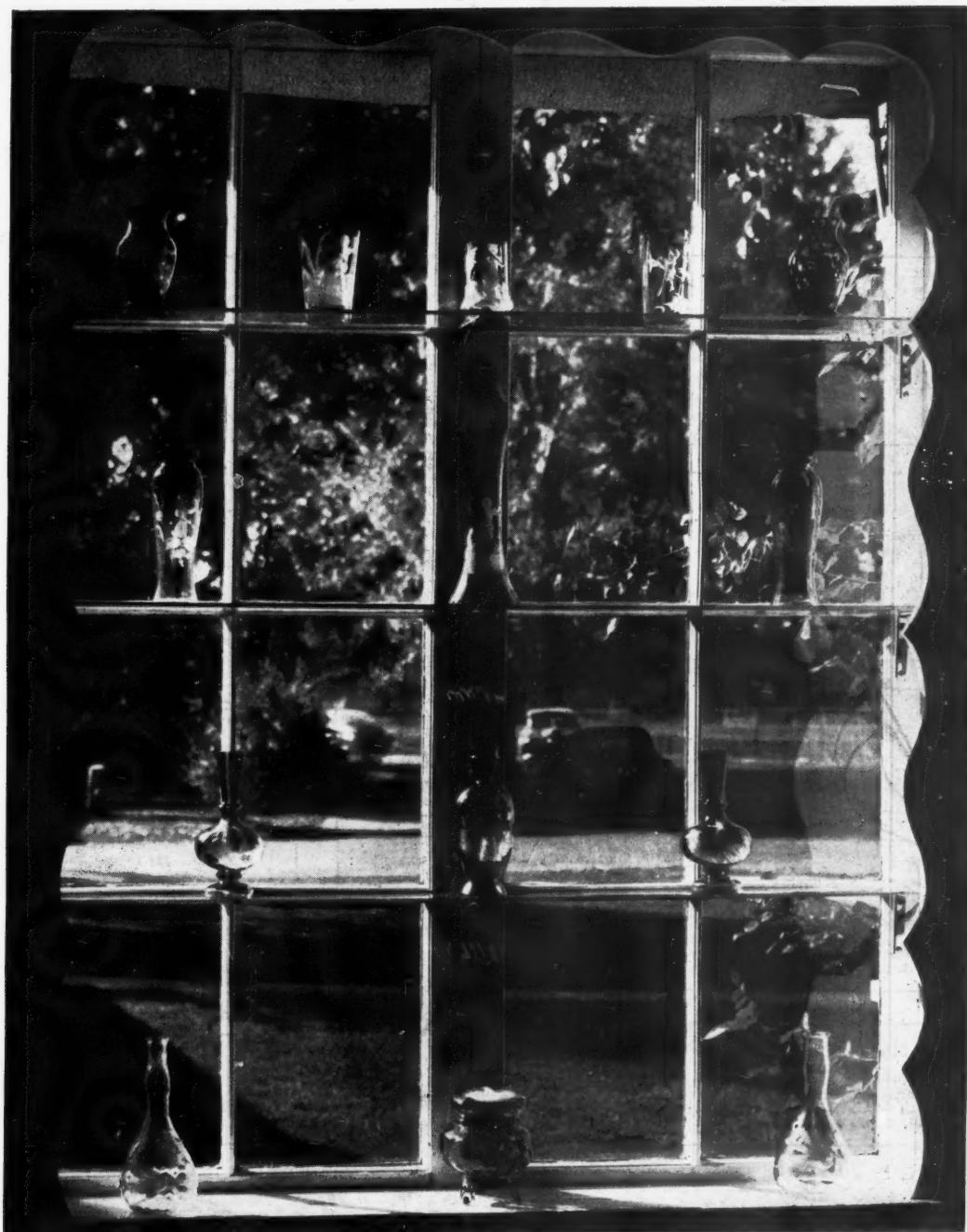
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Hobbies

The Magazine For Collectors



"MARY GREGORY WINDOW"
(See Page 81)

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\$52.50 each
\$100 for the pair

Pair ARTISTIC BRASS SCONCES . . . burnished . . .

Lovely in French room. LEAF and Scroll design around edge of oval back, 10"x6" ea. Two plain arms hung with 16 prisms each arm. Spread is 10". (For candles; may be wired)

\$50 the pair
Also a single for \$25

MEISSEN Figure
of Woman Playing Piano
(Sense of touch)
Crossed swords in blue under glaze; photo

20 IRON OPEN WORK PANELS

each 14" square, side by side they make continuous design; Fleur de Lys, scroll and leaf design. Most unusual. Suggested uses: Headboards for beds; Divider for rooms; fancy porch railing; flower boxes, etc. only \$5 each

BLUE MOTHER OF PEARL SATIN GLASS VASE

Charming little bulbous piece with oval fluted opening, 4½" tall, \$19.95

Small Collection HANDS

Blue English Bristol Bud Vase held by hand \$10.95

CAMPBOR GLASS Vases held by hands; marked "Centennial 1876" \$15 pr.

AMBER GLASS open pair of hands; grapes at wrist; TRAY \$10.50

PARIAN HAND on inverted Sea Shell, holding another Shell beaded like Pearls, very fine, \$17.50

Pr. of PARIAN HAND VASES, hands hold vases with Holly and berry design. All white, only \$15 pr.

PARIAN EAR OF CORN Vase held in HAND \$9.50

COVERED INKWELLS in STAFFORDSHIRE

MINIATURE, colorful girl with two rabbits on cover, \$35
6"x4½"x6" hl. INKWELL with GIRL in large ARM CHAIR, holding a Dog. Child standing at her side reading, so lovely, \$65

Both are PROOF OUTSIDE, the inside inkwells damaged

SILVER RESIST CREAMER
on White Ground, fine condition; 18th cent. English, \$29.95

BLACK AND WHITE CAMEO Pin and Earrings

Heads in high relief against black. PIN in 14 K. Gold mounting with four pearls in setting, very handsome, \$75 plus 10% tax
Matching EARRINGS (no pearls in setting), \$50 pair plus 10% tax

STERLING SILVER FILIGREE CROSS, 2½"x1½", \$12

PAIR FINE AND ORIGINAL CARRIAGE LAMPS \$75

"English & Mersick Co. New Haven Connect" is the mark. . dated 1910. Six sided . . . shaped beveled glass; Original nickel plating on brass; equipped with original brackets; electrified . . . photo available.

UNUSUAL PIECES OF FINEST CUT GLASS

(We have photos of these)
2 COMPOTES . . . one low \$19.95, one high \$22.50

DARLING LITTLE OVAL CREAMER, \$4.95.

COVERED HORSE RADISH BOTTLE, hollow cover to allow spoon to go up into it; 5½" overall, \$10.95.

UNUSUAL CELERY DISH; 10½" long, \$10.95.

11 Finest Cut Glass Open Salts \$1.50 ea.

MEISSEN bottom picture in Early China MATCH BOX (scratcher inside cover), top has primitive flowers, \$14.50

LION seated on cover of MAR-MALADE JAR, proof, \$16
SAWTOOTH COVERED SUGAR on standard, good condition, \$14.50

PAIR SPRIG PATTERN SAUCE BOATS

(no plates) one is slightly discolored and has short age mark. Perfect one is \$7.95, other \$5.95

Fine old BRONZE (cast)

Clothes Hooks, burnished, 75c ea.
CHILD'S TEA Set with Holly and Berry in color. Teapot, sugar, and creamer, only \$7.95

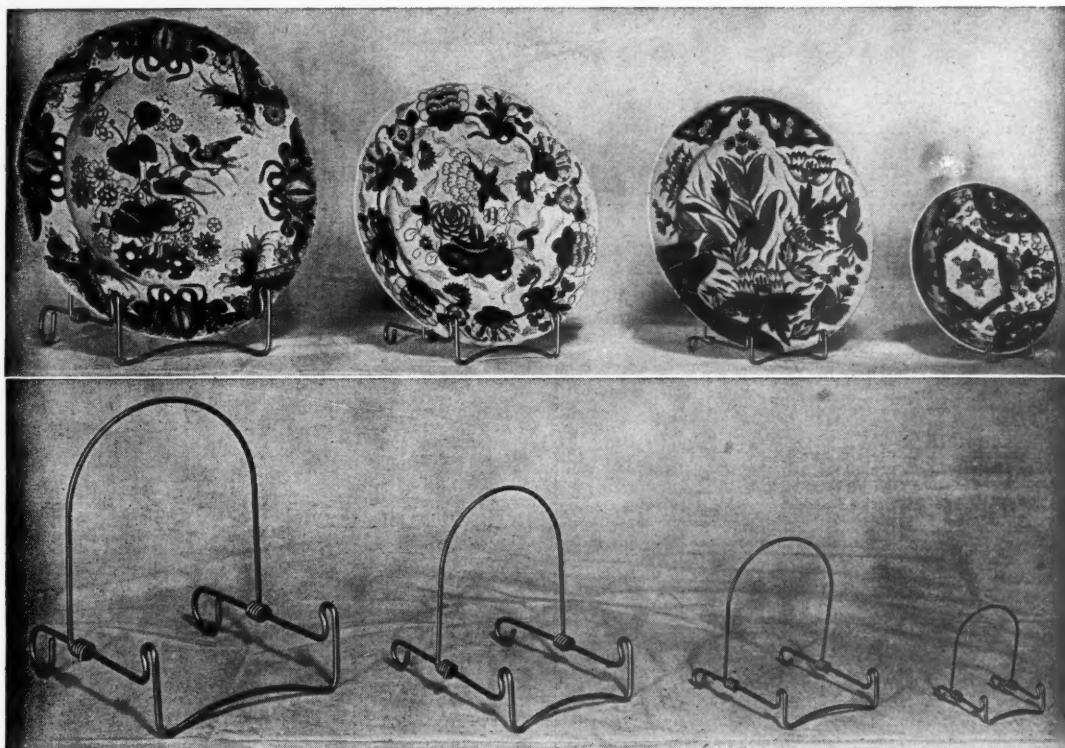
HOBBIES

Published Monthly by
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Vol. 59, No. 5, \$3.50 per year; (Canada, \$4.00; Foreign, \$4.50)

Entered as second class matter, April 15, 1931, at the Post Office at Chicago, Ill., under the act of March 3, 1879. Printed in U. S. A.

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It is adjustable to thin plates or to thick bowls.



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507-C

506-C

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| 10" cake) cake stand brilliant, fine! | 6.50 |
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| & birds, fancy sq. handle. ----- | 4.00 |
| 4. 3" Child's mug has cat in basket, | |
| dog in drum ----- | 4.00 |
| 5. Deer & Pine Tree 3 1/2" mug, 2 small | |
| chips beneath base \$3.50 The 3 mugs for | 11.00 |
| 6. Proof egg cups from Lee's E. A. P. G. | |
| Argus, \$4.25; Beaded Grape Medallion | |
| \$4; Ashburn \$4; Flared top Ashburn | |
| Knob Stem \$4.50 Scroll ----- | 3.50 |
| 7. Sweet, smaller type, blue Cube & | |
| Diamond cruet. Orig. blue pattern | |
| stopper, 5 1/2" over all ----- | 6.75 |
| 8. Appealing early blown, Dia. quilted | |
| bulbous cruet, h. app. hdlr orig. | |
| Tear drop stopper. Finely enameled | |
| with blue forget-me-nots ----- | 6.75 |
| 9. Sweet, quaint pr. 4 1/2" Staff, vases. | |
| Moss Rose cover, earled leaf like | |
| handles. One has tiny chip with 1/2" | |
| T crack. Really no harm. Pr. ----- | 6.50 |
| 10. Set of 4 slant sided 4" deep Em. | |
| green paneled tumblers. Nicely en- | |
| ameled in white & palest coral tone | |
| Att. old set ----- | 8.75 |
| 11. Flawless pr. 8 1/2" Anthony Shaw copper | |
| lustre tea leaf ironstone plates ----- | 5.75 |
| 12. Sweetest Satin Glass rather squat | |
| cracker jar. Reversed top & hdlr. | |
| Raised pink dec. with finely pt. | |
| nasturtiums. So nice for ----- | 14.00 |
| 13. Choice small milk glass mustard tureen. | |
| 5" between hdlrs paneled, 4 1/2" tall | |
| to final top oval, ead. base Proof | |
| ----- | 6.75 |
| 14. Egg shaped 3 1/2" m. glass cov. box | |
| on 3 low ft., prettily cov. with German | |
| silver filigree. So nice for ----- | 5.00 |
| 15. 6 Theo. Hav. Bouillon c/s, pink & | |
| white roses, smaller orchid flowers | |
| hdlrs gold trimmed, proof, nice. Set | |
| ----- | 10.00 |
| 16. Handsome elaborate mustache c/s has | |
| large bright gold leaf decor. all over, | |
| on light pink b. ground. Beauty ----- | 5.75 |
| 17. H. P. (Fine) c/s shaded violets on | |
| palest yellow b. ground, scalloped low | |
| base on cup. Scalloped saucer. Proof | |
| signed, all roin gold hdlr. ----- | 5.00 |
| 18. Immaculat pr. 12 1/2" brass c. footed | |
| beaded Sheraton type on handsome bell | |
| shaped weighted 4 1/2" bases. Fine | |
| cond., about 75 yrs. old ----- | 16.75 |
| 19. 7 1/2" sq. S milk glass plate. Has orig. | |
| painting. Pol. ----- | 5.50 |
| 20. Meakin Rose pattern Ironstone handle- | |
| less c/s ----- | 3.50 |
| 21. Nice scalloped topped & based cookie | |
| jar has Raised leaves, outlined in gold | |
| & small flower decor. Pretty cover 7" | |
| over all nice shape, thin china Meriden | |
| Quad ----- | 4.75 |
| 22. Meriden Quad. plate cov. butter, fine | |
| silver insert. Also knife rest with butter | |
| knife. Silver in good cond. Tax in- | |
| cluded ----- | 6.00 |

STELLA L. SHREVE

2043 N. Douglas Ave.

Springfield, Missouri

SORRY, FOLKS! . . . but due to severe sickness in my family . . . NO PHOTOS this time. . . instead I will try to offer some fine merchandise at bargain prices. Please allow sufficient postage to cover any order. **SATISFACTION GUARANTEED!** Severe marked porcelains: One 9 1/2" beautiful scalloped, gold decorated portrait plate of Mme. de Lamballe, signed on front by artist (Debrise); also has the Chateau de Versailles mark on back along with usual entwined Lds & Crown. (All pieces listed are proof) Next, one 8 1/2" portrait plate of Joan d'Arc - deep magenta & gold border; signed by artist on front, marked with reversed Lds - letter A inside - very fine detail work - \$24; one 7 1/2" plate and footed deep bowl, 5 1/2" diam., in Watteau scenes; three large medallions in all, exquisite gold filigree decor. gold bands also inside the bowl. Marked with the Louis-Philippe period mark (1830-1848) either piece \$15 or both for \$28. One 9" portrait plate of Marie Antoinette, plaque shaped with heavy beaded gold dotted bands around the vignette also at edge. Inner border is charriseuse with gold leafy designs, as if etched in, signed with Marie's name on front also the famous Lebrun artist's name. This porcelain is not marked and is heavier than is Sevres, but of excellent quality. Pierced for hanging \$35. 10 1/4" deep shaped plaque, of the famous Lebrun - artist & CHILID, painted by herself by looking in mirror. Beautiful diaphanous costumes on both mother and child. Deep cinnamon brown and gold, elaborate border. C. T. German china mark. Pierced for hanging. \$22.50.

Stemmed, fruit compotes: In lattice edge, milk glass - D&B base and stem 9" diam, 8" tall, decor some worn. Identical to plate 116 - Millard's \$37.50. One dated - marked (Patd. June 20th '74) - deep blue glass, identical to the "BASKET WEAVE" pattern shown in Millard's plate 121, 7 1/2" tall, 8" diam. \$25. One deep ruffled, clear pressed glass compote - 8" tall, 9 1/2" across the deep scalloped edge. Hollow ball stem standard, with pattern on base - stem and bowl similar to Palmco. Lovely at price \$8.50; one 10" tall - 9" diam. AMBERETTE (Daisy & Button with amber panels) - very deep bowl and handsome pointed scallop at top. Heavily cut on standard stem & bowl. Base also scalloped. \$48.50. ONE OF THE FINEST, in heavy CUT GLASS: 13" tall, 8" diam., bulbous bowl on tall pear shaped, heavily cut standard. In the Kimberley Star & Prism pattern. Weight 7 lbs. No chips. \$65. One silver frame for center table fruit bowl, or will buy a handsome satin bowl to fit; will take 4" base, with top ruffles, 10" in diam., of good quadruple silver; handle 1 1/2" tall will take \$9.50 for holder, what will you sell me the bowl for ???

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| 1. Doz. service Plates, 22kt. gold all over, | |
| fl. center, doz. ----- | \$40.00 |
| 2. Rudolstadt vase one handle, H. P. flowers | |
| 8.50 | |
| 3. Bristol vase, S & P 10 1/2" tall, top rose | |
| colored scalloped ----- | 9.00 |
| 4. Pr. milk glass vases 7" tall, pedestal | |
| bases, scallop top, Lily of Valley patt., | |
| pr. ----- | 8.50 |
| 5. Pr. Overlay glass vases, clear to blue al- | |
| escent top, scallop, pr. ----- | 8.00 |
| 6. Cut glass compote, heavy, brilliant, signed | |
| 12.00 | |
| 7. Cut glass tall vase, pedestal base, wide | |
| top heavy, brilliant ----- | 10.00 |
| 8. Sterling silver candy dish ----- | 5.50 |
| Write Wants! Express Collect! fly | |

- | | |
|---|---------|
| Harland large platter, Norma pattern, 13 1/2" | |
| by 20 1/2", small under edge chip ----- | \$10.00 |
| Harland platter, Norma pattern, 10x15 1/2", | |
| small under edge chip ----- | 5.00 |
| 2 china plates 8" diam. Large colorful centers | |
| of painted flowers in fine, precise style. | |
| 3 1/2" gold band around scalloped edge, pair | |
| China cream pitcher marked Austria. Brown | |
| at base shading to green at top. Colorful | |
| sprays of flowers on side. 4 3/4" h. ----- | 2.00 |
| Minton china mug with all over brown pattern | |
| on creamy background. Raised white ribbon | |
| band around mug. 3 1/2" h. ----- | 3.50 |
| China plate 8 1/2" Many sprays small roses | |
| sprinkled around wide border and complete | |
| ring of tiny roses around center. Gold | |
| scalloped edge. J. Pouyat, JPL, France | |
| Feuiler plate, 9 1/2" diam. Raised picture Lud- | |
| wig Wilhelm in center. Marked on back | |
| EG UDZ ----- | 15.00 |
| Majolica cov. lavender lining. Green dolphin | |
| for handle. Four large shells around | |
| sides. Colors white, brown, green and | |
| lavender. 2 1/2" high, 3 1/4" diam. ----- | 6.00 |
| Majolica saucer, Sunflower pattern with yellow | |
| and white border & lavender center. | |
| 6 1/2" diam. Eng. reg. mark impressed on | |
| Majolica saucer, Fan & Bird design. Pebbled | |
| cream colored background. Yellow edge, | |
| fans in blue and brown. Some lavender. | |
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H O B B I E S

The Magazine For Collectors

1006 South Michigan Avenue, Chicago 5, Illinois

O. C. LIGHTNER, *Founder* (1887-1950)

JULY, 1954

Vol. 59, Number 5

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- Sponsoring the nationally known Chicago Antiques Exposition and Collectors' Fair since 1930.
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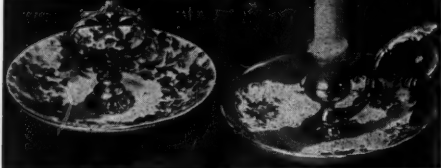
Magnificent old Rose Medallion bowl that is 10½" across the top a beautiful early type, in perfect condition. Price \$26.00
Beautiful old pine blanket chest with two drawers and the original brass pulls. This one comes from Maine. It's very early in construction, the drawers are beautifully dovetailed and the top has the old hasp hinges. It's more than handsome, and in wonderful condition and a perfect size. Measures 35" tall, 38" across the front and is 17" deep. Price \$78.00
A most unusual and beautiful mahogany knife box, 17" long and 11¼" wide; it has a fascinating fitted brass center handle. The two sections are each 5" wide. This would make the most ideal tray or server. The corners are beautifully dovetailed and the workmanship throughout is beautiful, and the old mahogany has a wonderful brown patina. Price \$21.00
The Master's Spy-glass—a relic of days before the mast! Made of wood and brass, it telescopes to 28" long. Very decorative, and perfect condition. Engraved "Dollard, London, Day or Night." For that sea going mail Price \$27.00
Sweet old yellow pottery pudding mold, with a beautifully shaped bunch of grapes in bottom and very elaborate pillowed sides, perfect. Price 7.00
Pr. handsome old frosted glass compots in a heavenly shade of yellow with open work lacy turned back flanges. These are footed, measure 12" across the top and the paneller

Providence, Rhode Island

bowl opening is 7½". They are perfectly stunning, and old! Price \$35.00
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Mettlach Stein Collectors

I will buy **METTLACH STEINS**
in good condition, preferably
Castle-marked or will trade my
duplicates, stein for stein of same
size, for your duplicates to obtain
some which I do not have. Write,
giving numbers as shown on bot-
tom, size, liter, and condition.
Also price if for sale.

E. J. NICKLOS
418 City National Bank Building
Houston 2, Texas

fly45p

STEINS

All perfect **PORCELAIN, LITHOPHANE**
Pewter lids and handles. Beaut. dec.
in rich colors.

1. 5 L Artillery, Regimental scenes, names listed—
cannon lid 1906—\$35.
2. 5 L Infantry, Regimental scenes - names listed -
soldier lid 1906—\$35.
3. 5 L - Eagle lid - 2 sm. scenes & Lion coat
of arms. Price \$35.
4. 1/2 L battle scenes Metz 1899, soldier lid \$35.
5. 1/2 L fancy dome lid, fireside scene, man &
woman. \$22.
6. 1/2 L barracks bldg. Fancy lid. \$20.
7. 5 L dance scene - fancy dome lid \$16.50.

Also Lithophane pictures, not described.
HAVE OTHER STEINS.
Transportation Paid.

ALBERTA LEVENE
295 Edgewood Ave. West Englewood, N. J.
flyp

A. & M. PLATT

Highgate Springs, Vermont

STEELYARDS: Nice Old Ones \$3 & \$3.50 ac. to sz.
MIRRORS: Mahogany O.G.: two 14x18 ea. \$9.50
24x36, gold liner \$15. 45x23 1/2 frame 5 1/2 w.
painting on glass at top—not original but beautiful
\$30. All mirrors in fine condition.
FIREPLACE TONGS—old iron ones, ea. ... \$3.00
MAPLE SUGAR TUB of Pine 18 1/4" h. 20"
dia. at base, 13" at top. Refin. w. cover 15.00
FRENCH TAPESTRY 37x54, garden scene,
clean 15.00
LAMP—Bulls Eye & Fleur di Lis 10" 10.50
WARWICK 8.50
CASTER—4 bottle, usable as is 8.00
HITCHCOCKS—4 plank seat, repainted black
with gold lines, old & good looking, all 65.00
TEAPOT—Pewter or Britt. R. Dunham 11.50
WANTED: AMBER D&B Tumblers—plain wide
band at top. Must be old & proof.
CRATING INCLUDED. CARRIAGE EXTRA.
Will return any extra P.P. when included.
flyp



STEINS & PLAQUES

Tobies, Tankards, Punch
Bowls, Decanters,
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Over 1000 on Hand.
300 Mettlachs
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Glass & china cup plates, lacy bowls
& plates, colored lamps, vases & sticks,
clear & colored salts, flasks & blown
glass, canary yellow mugs, primitive
paintings & needleworks.

Write your wants or our current Glass
or China Lists are available at 25 cents
each.

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flye



STEINS WANTED, DEALERS & COLLECTORS
Cash money for fine Steins. One Stein or
a large Collection of Steins.

Describe fully, name and numbers from bot-
tom of each Stein, size, height and
your bottom price.

Send stamped addressed envelope for in-
formation on Mettlach Steins.

THE STEIN COLLECTOR
HENRY J. DWILLARD
1516 Sunnyside Drive
Kalamazoo (17) Mich.

*All roads don't lead to Lindeman's, but enough of them do
To encourage a summertime visit from you.*

*We roll out the carpet for all ilk of Antiquers,
Including Poetry Lovers and interminable speakers.*

Brilliant sapphire-blue 9" lamp base in Peacock Feather pattern (Lee pl. 106) which any collector of this glass will be proud to own, \$18.75.
Magnificent blue Cathedral 10" cake-stand, \$15.

Unusual 3 1/4" blue Mug, beaded medallion with lewigated gentleman, similar to but not Lee's Vic. "Cameo" pattern, \$7.50.

Scintillating blue Thousand Eye 3-knob-stem celery vase, \$16.50. Other Thousand Eye: Blue 4 1/4" flat sauce (one scallop chip), \$2.75; amber 4 1/4" flat sauce, \$3.75. Apple-green 4 1/4" flat sauce, \$4.50. Clear butter dish cover, \$4.50. Boat-shaped 9 1/2" relish dish, \$5.75.

Four matching 6 1/2" Vaseline or canary colored plates in Finect pattern (Lee pl. 138), \$4.75 each.

Blue Daisy & Button gypsy kettle (mustard) on tripod feet, with original blue D&B cover and original wire ball, \$7.75.

Three Little Mugs go to Market: Each is just 2" in height, slightly less in diameter: Pink marble glass (Millard 233), robin on limb, \$3.75; amber Swan with ring handle, \$3.75; amber all-over intricate scrolled and panelled pattern \$3.75.

And here are the clear glass Mugs of the Month: Berries and leaves (2"), \$1.25; ferns, cattails and tree-stumps, butterfly handle (2"), \$3; Barred Hobnail (Lee Vic. 56), 3" tall, \$3.75.

About once every five years we find a good example of Salopian ware, and this is it: Cup and saucer, intriguing transfer depicting men in boats on small stream, bridge and castles in background, brown with blue trim line, \$20.

Handsomely marked purple slag soap

dish, not the drab and colorless type, \$8.75.

Have you a little "Josephine" or "Bridget" in your home? We have two very fine and early full-length colorful prints just waiting to be hung in the home where their names have significance, sentiment and maybe even love. They are attractively framed and in superb condition, \$6.50 each.

Here today and gone tomorrow will be this attractive Delft (R/C, Germany) irregularly shaped fruit bowl, about 10" diameter, ornately scrolled and pierced border, typical blue farm scene, \$12.50.

An unusual size, an unusual shape and and unusual cut combine to make this the Cut Glass Pitcher of the Century. It's a mere 8" to spout level, it has a narrow neck and a bulbous body and a thumbprint-cut handle. The pattern consists of a dramatic feather and star cut, with sunbursts. And just to make some collector happy, here it goes at our dealer's price of \$20.

ON AUGUST 22, 23, 24 and 25, you will find us at the crossroads of America—The Vandalia, Ohio, Fieldhouse where the Miami Valley Antiques Dealers Association members hold their ANNUAL SHOW. DON'T MISS IT!

Other top-quality Cut Glass: Gorgeously cut 12" Vase (signed Libbey), tapering stem, \$12.50. Pretty water bottle (safe to you), \$4.75. An exquisite, petite, almost individual-sized sugar bowl and matching cream pitcher, as attractive as you'll find, \$12.50. Set of six matched tumblers, lovely cut with sunbursts, \$13.75. A number of beautiful tumblers, in singles and pairs, \$2.50 each.

Superfine Pattern Glass is a Lindeman staple. Bellflower all-glass lamp base, 9 1/2" tall, inverted design on lower 2/3, upper third plain, \$15. Bellflower tumbler, single vine, fine ribbed, \$10. Cabbage Rose goblet, \$7.50; rare deep 6 1/2 x 9 1/4" oval serving dish, \$7.50. Cardinal Bird spooner, \$2.75. Daisy & Button triangular salt dip, \$1.25; boat-shaped 14" celery dish, \$3.75; earliest type 10" scalloped-top flaring compote, with patterned hollow stem, \$8.75; rare wine, \$4.75. Dew and Raindrop water pitcher, \$6.75. Eight-O-Eight wine, \$2.25. Fish-scale boat-shaped pickle dish, \$3.50. Horseshoe 8" cakestand, \$5.75; pickle dish, \$3. Jewel Band (Lee Vic. 30) 4 1/4" footed sauce dishes, 4 at \$1.50 each. Liberty Bell 4 1/4" footed sauce dishes, 3 at \$3.75 each. Minerva 5 1/4" cover, \$4.50; marmalade base, \$4.75. Moon & Star 4 1/4" footed sauce dishes, 3 at \$3.75 each. Panelled Grape (Lee pl. 64) lemonade tumbler, \$4.50. Princess Feather cream pitcher, \$12.50. Rose Sprig 8 1/4 x 9 1/4" fruit compote on standard, \$5.75. Westward Ho! 5" compote base, \$15. Windflower 9" oval vegetable dish, \$3.75.

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Antiques

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DEALERS ASS'N.

P. O. Box 489, Middletown, Ohio

Shop located opposite American Legion

Everything guaranteed old. Express collect or add \$1 postage (excess returned).
Money back if dissatisfied.

jlvc

HOUSTON F. BARTON 507 Logan Street

Boise, Idaho

Cranberry Hobnail hanging lamp, crystal prism, crystal fount brass rebumished and wired \$125.00

Pr. blue glass French Apothecary jars, 8" tall, round, metal tops with gold band one, "Tabellae Sulfuris", other "Fumaria Officin" on white background black lettering with gold scalloped border, rare and lovely \$27.50

Pr. white porcelain Apothecary jars Wheatlike wreath with lettering "Chromas Potas. Rub." Other "Sassafras Cortex" Pr. \$35.00

Medium blue, white and gold Hockingham cov. sugar and footed dainty feet \$15.00

Pr. crystal Belgium footed candy jars, cut finials 15" tall, lovely, ea. \$22.50

Heart and Thumbprint oil lamp, 10" tall in custard glass \$27.50

Heart and Thumbprint oil lamp, jade green, 10" tall \$27.50

Amber Daisy and Button vinegar cruet \$12.50

3 set decanter etched, cut finials, silver holder resilvered, with lock and key \$35.00

CHARMING 2 pc. cut glass bowl 8" tall, 9" diam. Hobstar & Diamond all over cutting. \$27.50

Pr. Emerald green Danish laughing bottles, sterling silver cluster of grapes clutching shoulder, rare and very old, ea. \$15.00

All items listed mint condition.
Express collect.

jlvc

MRS. RUSSELL L. INGRAM—Olive Hill, Ky.

Pink with gold Moire M.O.P. satin bowl-vase. Yellow satin jack vase, orange lining \$18.
Green Croesus vinegar cruet, good gold \$25.
Scroll with flowers goblet \$3.50.
Pr. deep walnut frames, leaf corners, opening \$x10"—\$12.50.

DEALERS—I can make up \$100.00 orders of fine merchandise . . . satin, cameo, colored & pattern glass; hand painted & early china; prints & frames; brass, silver, clocks, etc.

STAMP PLEASE!

CARRIAGE EXTRA!

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Plan your summer vacation to include a visit to WESTERN RESERVE ANTIQUE SHOP Florence Gage White

U. S. Route 20, Tel. Blackburn 5-8855 Mentor, Ohio

Our 1830 house lends itself well to the display of the finest antiques available.

Dealers and Collectors are welcome at all times. Write your wants.

An Antiques Show every day in the year.

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*Middleburg,
Virginia*

BATTERSEA MIRROR KNOBS

Pairs

Tower, Bridge and water\$35.00

Cupid with Bow 40.00

Lady with Lion 45.00

Admiral Nelson, very fine 70.00

(All above are in colors)

Pair, Boy with Flute, black transfer 40.00

Oval box. Black transfer. Scene with motto, "Who opens this muft have a kifs."

jlvc



REMEMBER 20c brings clearer pictures, deductible from purchase! Several things still available from May ad for no good reason, except that you weren't "on the ball"—something you wanted you couldn't afford, maybe? Now you have the dough? O. K. send that check, I'll return it if the stuff is gone. Prices INCLUDE crating, but do add enough for mailing, bigger stuff sent express or freight as you wish, but always charges collect! NO C. O. D.'s! Stamps sure come in handy to return all those checks. Sometimes I'm sorely tempted to keep them all, but the Comic Books tell me "Crime Does Not Pay." BUT it sure will PAY you to try me—
Few little things not illus. but take my word for it, they'll satisfy—
Brass woven wire tea strainer, handled \$1.25
Country store item—cast iron date stamper holder revolves on pedestal, intricate design, will hold 8 stamps \$3
Wrought iron fireplace CRANE, 46" long, \$7.—a dandy—
Moss Rose Ironstone cov. vegetable tureen, rope & cleat handles, crazing all over, base yellowed, no chips or cracks \$5.50
Cup & Saucer, Moss Rose, Trenton Pottery, cup fine, saucer crazed \$2.95
Tea Leaf Lustre Handled MUG \$5.
Shaving Mug, gold & green leaf motif all around, words "Love the Giver." Gold striping, especially inner rim worn, other other decor. O. K. \$2.50

Silver TOOTHPICK HOLDER quad. plate
Poodle Silver 24, flared rim, 2 ornate handles, pretty etching. RESILVERED \$4.25

Large pitcher from water set (no bowl) 8 panel shape. White with showy Blue Birds which have red breasts, \$4. The smaller pitcher to match, no chips, no cracks, but crazed, \$1.50. The tooth brush holder, also crazed, \$1.

I have an OIL PORTRAIT of a COW, not being a farmer, don't know the species, but she's a BEAUTY, her big brown eyes make you love her. It's on canvas unsigned, unframed, 10x24", well done \$12. Not the whole cow, just head.

5 miniature tools: square, hammer, screwdriver, 2 wrenches, nickel plated, ea. 2" long - set \$3.

4 1/4" tall heavy brass candlestick, takes 3/4" taper, \$2.95. It's mate has a repairable minor split in cup, so \$1.50

Saucer type chamber stick with handle, light weight brass, 4" diam. base, \$2.50 and one in heavy brass but has lost its handle, usable as is, \$2.

Round 4" diam. Ice Cream Mold, base has crimped edge, top has 5 point star, parts chained together, not hinged as usual \$3.95.

MARBLE SHELF, serpentine shaped bevelled edge, 53 1/4" long, 9 1/4" deep, fine cond. with pair iron lacy brackets (latter need painting) \$18.

Another marble shelf is not shaped, perfectly straight edges, but bevelled also, 49" long, 10" deep with brackets \$15.

NOW THE PICTURES—

1. I just had to get into the act! but for a good reason, to show you how BIG this WALL CLOCK is—it's either mahogany or rosewood no doubt the latter, & I can't find clues as to maker, but have a strong hunch it's a Howard. Good zinc dial, both hands O. K. but needs new fastener.

"Second" hand missing. Brass weights, brass pendulum, but stick needs repairing. It is not running, but you can make it go!

This hung in old Town Hall, 64" tall, top 30" diam. Base 17" across. Make your collector pals green with envy—only \$48.

Board in bottom of case split, weights must have bashed it sometime—but this does not show—

2. MAGNIFICENT HUGE SEVRES urn converted to a lamp many years ago. That rich deep Sevres French Blue, enamelled in

little gold trailing morning glories with hovering butterflies. Bronze foot, handles with peculiar animal on them and bronze rim gallery. The shade was custom made specially for this, of brass in flower & leaf openwork and NOTE SIZE! 22" diam. The shade is lined, but I would definitely suggest re-lining, as it is red and too gaudy for that beautiful base. The wiring is out-moded, as this was done 25 yrs. ago. But at my price you can afford to renew some details—\$75. 40" tall overall.

3. & 4. NOT QUITE A PAIR, but near.

bamboo turned maple chairs circa 1880, with fine rush seats, in their good orig. natural finish. As Mr. Ornebee states in his Victorian book, they were used for additional seating at musical soirees and banquets in the days of Astor and Vanderbilt grandeur. Only \$24. the pair.

5. Another one just slightly different, but has been painted gold recently, & needs rush seat, or use it upholstered \$8. for it needs general tightening up.

6. BIG GWTW base, mostly bright yellow with a bit of brown shading, big bright rose peony, 9" diam., 14" tall \$9.

7. Another, big squatty, palest blue tint to medium green, with beautifully painted large blooms of hydrangeas in orchid, very pretty, 11" diam., 11 1/2" high \$14.

8. This one has an Arab on horse, desert scene, creamy color with mostly light browns, bit of green, 8" diam., 19" high \$10.50 OR THE 3 FOR \$30.

9. Miniature carved wood easel frame, pretty scrolled open work trailing leaf border, 2 1/4"x3 3/4" opening, 4 1/2"x7" outer \$3.

10. Another, wood, jackknife carved, diamond point effect, with good depth, (not an easel) 2 1/2"x3 1/2" opening, 4 1/4"x5 1/2" outer \$2.50

11. Little honey of a bronze frame with 2 1/2"x3" oval opening for min. portrait, surrounded with brown velvet mat, lovely garlands & corners of bronze. Bronze "Ribband" cut out work at top, an easel frame. 5 1/4"x8 1/4" overall \$6.

12. Still another lovely easel one or to hang. Brass etched, plus applied brass floral outer edge, with bow knot top, this has convex glass. Blue Boy in top, just a copy. 3 1/2"x5" opening, 4x6 1/4" overall \$3.50

(CONTINUED ON NEXT PAGE)

(CONTINUED FROM PRECEDING PAGE)

TRADER BOB HARPIN

20 Centre Street

West Warwick, R. I.

13. LOOKIT those little white eyes in that Indian Papoose face! Not old, but cute character doll, 9½" tall, head composition I guess, body part wood & stuffing. Orig. clothes \$3.50.
14. And this cheap quality, but interesting Jap doll needs putting chest back to body, she squeaks too, putting on face cracking. Comp. head, chest, arms & legs rest is stuffed paper. 17" tall \$2.50.
15. WHAT HAVE WE HERE? A BIG OCARINA! WHO PLAYS IT? Pottery painted black, with etched vines, & signed by owner, "J. H. W. 1904 Campelle." 15" long, \$9.50.
16. The very biggest COPPER TEA KETTLE have seen, round 12" diam., 10" high, exclusive of handle, white porcelain knob, resoldered at spout, slight little bumps merely years of usage, not burnished, but clean reduced to \$18.
17. WONDERFUL large BRASS TRAY for summer entertaining, 14½" deep, 21" diam., 2" wide border has pretty punch-carved design. HEAVY large handles are applied in very decorative manner, not burnished, but clean—and only \$15.
18. Most unusual, all jackknife carved round frame, 12" diam. nicely hand wrought wooden back, & 4 little diamond shaped mirror inserts in border. It holds a picture made with dandelion petals, they need replacing. Octagon opening is 8" diam. \$8.
19. EARLY deep blue & white STAFFORDSHIRE PITCHER, urn of mixed flowers, oven basket, shell & flower motif border. Punny little flake nick on handle, can be ignored on such an item. 10" tall \$14.50.
20. Another little child's iron stove "RIVAL"—this one not quite complete, so cheaper than last one I had. Ash pit on side missing & back shelf. But has all its orig. lids. 7x12", 8" tall. Pat. 1895 \$12.
21. SALE PRICE! Amber Glass Water set pitcher and 4 shaped tumblers, plain with faint ribbing, base of pitcher weighted in interesting manner, proof. \$10.50.
- JUST GOT beautiful CUSTARD GLASS WATER SET, maybe lemonade? Pitcher and 6 tumblers, much gold embossed, don't know pattern, \$28—want a picture?
- And another set, big, fat, bulbous pitcher clear & frosted plain glass, but enamelled with white Lilies of Valley, green leaves, 4 tumblers some of gold striped worn. \$8.
22. ALSO, REDUCED, making room for big load of stuff coming in,—walnut side chair, might call it "winged"—fine frame, needs refinishing—and you guessed it—upholstering also \$12.
23. MOUTH WATERING SHADE on this lamp. It's a 12" pointed HORNAIL in AMBER GLASS. LUSCIOUS! Stunning combination with the metal base in very, very, dark green, on which are applied some bright brass fleur-de-lis, 2 big ones, surrounded by littler ones. 2 HEAVY BRASS ORNATE OPEN HANDLES, pretty brass pieced feet & brass inner tent. NOT WIRED, all in fine orig. condition. 19" tall—have never seen one like it! \$54.
24. Walnut Lamp table, rect. cut corners, white marble top. So, beveled edge. Needs refinishing. 14x19", 28" tall \$18.
25. 19" circum. doll's baby head seems to be hard rubber. Marked "Ideal Doll." Sleeping brown eyes, eyelashes gone one eye. Molded

In hair, there's a bit of paint to be removed on one side of head, don't know how it got there \$3.

26. Handsome wrought Iron Piano Lamp Base \$22.

27. This poor doll head has a crack right down middle of its forehead, can you camouflage it? 11" circum. Hazel glass stationary eyes, open mouth, marked A. W. SPECIAL GERMANY \$1.

BY NOW YOU ARE THINKING—

WHY DOES HARPIN DO IT?

28. Pair beautiful heavy brass, ornate AND-IRONS. Ionic or Corinthian motif, reeded column, etc., 17" tall. The old worn out log holders have been replaced, so now good as new—need polishing \$15.

29. IF you have been looking for a SWEET WINSOME MARBLE BUST, look no further. This young maid is superbly carved, her ruffled cap & cape "embroidered" & fastened with a "chain" from which hangs a lavalier, with possibly her Mother's picture. Name plate missing, but a note was scratched in the back to tell us that she is the handwork of "G. POCHINI."

23" tall, and has to be seen to fully appreciate fine, delicate details \$74.50.

30. GERMAN pair of SPELTER (Zinc) FIGURES, doubly interesting, one a duck hunter, the other a seine fisherman. The bases are proofs of scows. The hunter's retriever is pointing at awkward moment for master's gun is out of his hands, a dead duck on edge of boat. Fisherman's little boy holds baby seal & there is a sea gull at man's feet. They're full of fascinating characteristics, both in subject and facial expressions. There is unimportant damage, write for details. 30" tall bases approx. 10x10". SIGNED "WAAAGEN"—\$85, the pair

31. PINE 1-drawer bedside stand or use for telephone. Needs no repairs, but an offset keyhole should be plugged up. Plenty paint to remove however \$12.

32. Pine Dough Box, 14x25" which has been put on legs, 2½" high overall, convenient for darning, knitting, etc. In the rough, but no paint to remove \$18.

33. Medallion cane WALNUT rocker, which was originally cased, now upholstered, can be removed & reclaimed of course—good rough \$12.

34. Walnut Candlestand with octagon top, nice detailing on legs, not refinished, but pretty good as is \$9.50.

35. Walnut Platform Rocker, frame of which needs very minor repair but definitely needs reupholstering, nice fancy business at top \$12.50.

Have another, slightly different, same condition, exists same price.

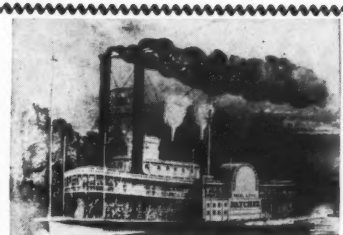
36. & 37. MID-SUMMER SALE PRICE—these 2 wire plant stands which need repainting, but are getting scarce. No. 36, 11" diam. round top, 25" tall \$5. No. 37, 3-tier, 20x33" center shelf, 45" tall, 2 or 3 gallery wires broken, not important! \$18. OR THE 2 for \$20.

38. Group of old flatirons. Top row—left: "Acme Carbon Iron, Pat. 1910" partly nicked, wood handle, \$3. Centre, charcoal iron, grate in base, wooden handle, \$4. Right, RARE ONE for hot coals, beautifully fashioned BRASS & wood handle & clamp, base is iron, \$8. Bottom row: Left long, narrow tailor's one, all iron, \$2. Right regular shaped iron tailor's sad iron, 2 bucks also!

We carry on to the tune of—

HOW DOES HARPIN DO IT?

flyo



WANTED — BY A COLLECTOR

Old (1850 - 1900) riverboat material. Covers, waybills, broadsides, pictures, menus, timetables.

Send description and prices first.

W. P. LILLARD

7000 South Shore Drive Chicago 49, Ill.

auc

TICKNOR'S ANTIQUE SHOP

Choice Antiques

512 Riverside Drive

Johnson City, New York

G. W. T. W. floral lamp base, Brass insert \$ 7.00

Covered sugars, 3 panel, paneled holly, paneled Dewdrop, Ea. 5.00

Shell & Tassel open compote on high standard 8.50

Good Luck bread tray \$8.; Pickle 3.50

Honey amber Daisy & Button berry bowl 15.00

Amber Daisy & Button with Thumbprint open compote on high standard 13.00

Amber 3 panel open compote on standard 14.00

Milk Pitchers: Fish scale \$6.50; Primrose \$9.50; Cupid & Venus \$9.50; Garfield 9.00

Drape 2.50

6 Cut Glass butter pats, ea. 2.50

Occupational shave mug, coal cart, driver & horse 22.50

B. of R. R. T. lantern & flags 18.00

Water pitcher Jewel & Dewdrop \$8.50 Shell & Jewel 5.00

4 Lovage bronze clock, Seth Thomas, 8-day, runs perfect, porcelain dial scenic with elk's head, 13" high 16.00

China floral ball shade hall hanging lamp 15.50

½ Shade lamp, matching base with brass insert, pink roses, yellow tint 30.00

Staffordshire trinket box, girl reading to her dog 20.00

Fine china English bull dog 5.00

Footed C/S coffee type yellow with applied pansies 6.50

Pink floral mustache C/S 5.00

flyo

ALMA MARTHA MOKE

528 N. College Avenue

Fayetteville, Ark.

Two Oyster Plates, square, sc. edge, plank fl. dec. & gold, places for 5 oysters & sauce, each \$ 6.75

Two Oyster Plates, leaf-form, deep rose lustre edge in basket weave places for 4 oysters & sauce, ea. 7.50

Deldred 7¼" plate, "Ye Village Street" 4.75

Green w. brown Majolica cache pot or jardiniere, Satyr's heads at side in high relief 12.50

"Indus" pattern syrup w. hinged silver lid, very colorful dec. birds, trees, etc., in red, br., yellow, Br. Reg. MK 1877 12.75

Frosted white, Bristol hinged jewel box, top dec. gold basket with flowers made of blue beads, diam. 3" 6.75

Glazed earthenware tobacco jar w. lid, in yellow and brown has heads of Scots smoking long pipes in low relief 12.75

Very fine Battenburg stand cover, exquisite work, fine linen thread, measures 17¼"x 17¼" 6.50

All Old. Transportation Extra. flyo

MAUDE M. DOYLE

301 N. Main Street, Mt. Vernon, Ohio

1. Pair Flintlock pistols, in original case, very fine \$80.00

2. Historical blue & gold pitcher with Medallion pictures of Albert & Victoria, very unusual 75.00

3. 8 Meissen cups & saucers 65.00

4. Lovely Fendler water pitcher, rare 65.00

5. Wheeling water pitcher, glazed finish Write 65.00

6. Lotus shell dish dec. 65.00

7. Frosted U. S. Cola glass bread tray 6.00 flyo

AT THE SIGN OF THE TEAKETTLE

206 West 8th Hutchinson, Kansas

Wood INRO, inlaid with pearl cherry root handle carnelian ball slide \$16.50

Boehne cor. pvd. box, Cupid 12.75

Blue Hand/Torch match holder 13.50

M. G. Cakesand, apple blossoms 13.75

7" B. and B. bowl, amber panels 12.50

Dresden "Onion Seed" Cup/saucer 5.75

8 Buckle Rd. egg or wines, ea. 3.50

4 Early blown etched goblets 13.75

65 - Hood's Photos of World 3.75

Shipping Extra. Lists. Dial 5-4784 flyo

GLADYS C. McNALL

Elmore Mountain Rd., Morrisville, Vt.

1. Cor. Diamond Point Salt footed, knob, stem, flint \$13.00

2. Sawtooth flint cor. Pomade jar 10.00

3. Wood: Chopping bowls, oval med. size, \$7.50 round bowls, sm., \$5.; med. \$6.; Large, refinished 8.00

4. Bracket lamp, bracket, reflector, complete 7.50

5. Dewdrop and Star 11" plate with large cover, this is a rare honey or cheese dish 40.00

6. Pure linen, woven, fringed tablecloth 100x122, with wide red border, 8 matching napkins 22.00 flyo

MARVIN'S ANTIQUES

29390 Grandview Ave., Mt. Clemens, Mich.

HELLO! MEAKIN Ironstone pedestal foot large SOUP TUREEN, hole for ladle, \$16.50. Turkey iron still bank, \$5. Signed NORTHWOOD custard glass MUM large oval fruit bowl, \$19.75. Sterling thimble with AMETHYST point, \$5. Staff. dog, with basket in mouth, "A safe messenger," \$12.75. Heart shape gold chain slide, diamond chip, \$7.50. 104" blue historical view scenic plate, \$6.50. We pack with care please allow enough for postage. Stamp.

"NOT THE LARGEST STOCK, BUT THE BEST" flyo

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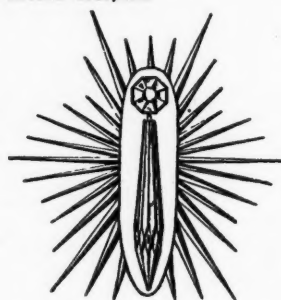
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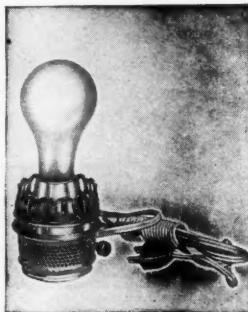
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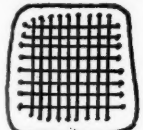
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American Business Antiques

A Morning Star of the Motor Age

Some time before 1826 a New England inventor, Samuel Morey, ran a small boat on a lake near his Oxford, N. H., home with a "spirits-and-turpentine" motor. The experiment attracted no particular attention at the time. Morey's boat—probably only a model, although this is not entirely clear—was only a mechanical curiosity. Not even the inventor could foresee any practical implications to the achievement. He contented himself with writing a letter to the American Philosophical Society in Philadelphia about it.

Looking backward it is different. This was probably the first time in history that propulsion had been achieved and distance covered by means of an internal combustion engine, and the little boat may have been the dim morning star of the motor age. A catalog of the mechanical collections of the U.S. National Museum describes the engine.

Morey's model unfortunately is no longer in existence. The inventor did not even try to get an American patent on it. All that remains is his description of the device, summarized by Frank A. Taylor in the Smithsonian catalog as a vapor engine in which "a vacuum was pro-

duced in the cylinder by firing an explosive mixture of air and vapor from common proof spirits mixed with a small portion of spirits of turpentine." A model of this engine ran smoothly for several hours, but there is no record that a large engine was ever built.

Long before Morey, as the history of the internal combustion engine is traced, there was a long succession of even more obscure figures in Europe—men who made definite steps toward the great discovery but who were far ahead of their times. The mechanical intricacies necessary to make their engines practical eluded them. Even if they had attained mechanical perfection they would have had no adequate fuel.

The first of these, so far as the Smithsonian catalog is able to trace back the story, was a French priest, the Abbe Hautefeuille, son of an Orleans baker, who in 1678 suggested a motor to raise water by burning gun powder in a vessel communicating with a reservoir of water. As the gases of combustion cooled, a partial vacuum was formed in the vessel and atmospheric pressure raised the water from the reservoir.

Two years later the celebrated physicist, Christian Huygens, devised an explosive engine with a cylinder and piston, and in 1690 a notable improvement was made on this by that glamorous and somewhat mysterious figure in the background of the modern world, the Frenchman, Denis Papin, who is reputed actually to have built and navigated a successful steamboat.

A century later men were experimenting with explosive engines in England. In 1791 a certain John Barber made an engine in which "wood, coal or petroleum gas was mixed with air and pumped into a vessel termed the 'exploder', where the mixture was ignited. The resulting flame issued in a steady stream against the blades of a paddle wheel."

Almost simultaneously Robert Street of England built what might be considered the first internal combustion engines, according to the modern idea. Turpentine or petroleum was introduced into the cylinder which was warmed by an external fire. The fuel, vaporized by the heat, was mixed with a quantity of fresh air drawn into the cylinder by the upstroke of the piston. The

mixture was ignited, the explosion drove up the piston and forced down the piston of a pump for raising water.

From this time on, developments both in England and on the Continent followed each other in rapid succession. The internal combustion engine was competing, however, against the much more successful steam engine which already was being used to propel boats and road vehicles. The "explosion" engine designs were for the most part clumsy and impractical for actual use. The inventors were concerned with producing stationary engines designed for pumping water, and none of them had the faintest vision of the gasoline age.

The first practical working gas engine is credited to Jean-Joseph-Etienne Lenoir in France. It was produced about the year 1860. Engineers generally condemned the machine as inefficient, but it was so far superior to anything that had gone before that it called forth a host of imitators. Lenoir actually used his engine to propel a wagon—not very successfully. About the same time Siegfried Marcus in Austria, and George B. Brayton at Boston were making similar experiments and these three share the glory of having built the first automobiles. But Morey with his model motor boat—however inadequate and impractical—appears to have preceded both in using an internal combustion engine for propulsion.

Lenoir is entitled to full credit for his achievement of a practical gas engine. But actually, it appears from the patent models in the National Museum collection, an American—Stuart Perry, of Newport, N. Y., as early as 1844, had applied for an American patent and submitted a model of a motor based on essentially the same principle as that exploited by the Frenchman. This operated

(Continued on page 29)

WANTED

WANTED: Business Americana, principally catalogs, posters, etc., descriptive of goods, some miscellaneous.—B. J. Pollard, 14300 Prairie, Detroit 38, Mich. au6046

FOR SALE

FOR SALE: Hudson River barge nails from the barge "Robert Pareis," one of the former queens of the Hudson. Six-inch nails, 25 cents; 15-inch spikes, \$1.—Clements, 11 West Bridge, Saugerties, New York. jly1272

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12. Set 6 beautiful French china plates 8 1/4" pale green scallop edge embossed gold, each diff. color flower 10.00
13. Frosted ribbon var. glass compote or fruit dish in fine silver holder, with handle 10.00
14. Set of 6 Chinese china tea or rice bowls with covers, henna, green decorations 12.00
15. Set 6 very beautiful Royal Vienna china ramekins, and saucers, gold scalloped rim, henna, blue purple floral 15.00
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17. Handsome china fish set, Carlsbad, large oval platter, twisted embossed rim with gold emb. ivy ends, 10 1/2" and 8" plates each with diff. color flowers, lovely 38.50
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41. Old ship's log book on Parchment copy of orig. cruise of Ship "Nina" 7.00
42. 4 Blue willow Wedgwood china demitasses and s. 10.00
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45. Clear glass cake stand with ruby fluted rim 7.50
46. Pretty blue glass lamp base 3.00
47. Pressed glass tall basket, for flowers, daisies, vines, high handle 4.00
48. Rosewood writing box with brass corners, shield, fine condition 6.00
49. Pretty china cake plate, roses and gold, R. S. Germany 3.50
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52. Beautiful gondola shaped oval cut glass bowl, heavy cut sparkling 13.50
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55. White Ironstone slop jar and cover, rolled handles, very fine one 4.00
56. China wash bowl and pitcher, colorful pansies gold trim 7.50
57. Large old putty color vinegar jug, Bennington, blue floral, like new 3.50
58. 2 old walnut spool cabinets, spool pegs removed, 2 drawers each, brass pulls, each 6.50
59. Pair 3 1/4" cut glass salt and peppers, sterling tops 4.00
60. Tall cut glass wine decanter, handle, 4 petal cutting, copper wheel engraving in center of petals, hollow matching cut eng. stopper, 15" tall, most handsome 29.50
61. MINTON CHINA, bowl and pitcher for your planter lamp, most beautiful, we have ever seen, black outside, white lined, decorated out and in with blue ribbon rosettes and sprays of pink roses, you won't see another like it 32.50
62. Beautiful amber glass syrup stand, Hex. Block Var. pattern (Lee) with silver top 8.50
63. Pair pedestal large glass compotes with covers square, 13" tall, teardrop variant, each \$12 or the pair for 20.00
64. Pair swinging Bisque children in swing, to hang, boy and girl, the pair 19.50
65. 2 gold china slippers, 6", turned up toes, one pink roses, other "Think of me" floral, each 6.00
66. Large china scalloped mustache cup and s. ribbed, matching saucer, wild roses, gold trim extra fine 6.00
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69. China bowl and pitcher set, handsome embossed violets, on ivory, scallop gold trim, panelled orchid medallions, indistinguishably lovely 19.50
70. China bowl and pitcher, cobalt blue scroll edge on white, henna, gold floral, has tooth brush base and covered soap dish 19.50
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72. Images china tea cups and s. 11 of these, wide 22K embossed etched bands matching saucers, these are exquisite, shell like china.
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90. Fine old oval pewter tea pot, on feet, embossed shell, hipped top, beaded large ebony handle hall mark 19.50
91. Black Wedgwood (Basalt) oval tea pot, oval hinged self cover, emb. designs, girl final 15.00
92. Pretty heavy cut glass celery tray 6.50
93. Very fine hunting knife, wild boar hunt scene engraved on blade, ivory and gold handle, in leather scabbard, gold deer hunt tip, authentic piece from Goering's castle, Germany collector's piece, history 50.00
94. Pair old Rockingham handled whiskey jugs, half brown, half white, pink, gold flowers, leaves, etc., handled, 8 1/2", pair 7.00
95. Ivory letter opener, hand carved horse's head handle, flowing mane 8.50
96. Set 6 Sterling silver tea spoons, pretty pattern, initial C like new 3.50
97. Square tin spice box and 6 containers 5.00
98. Copper alcohol percolator coffee urn, burnished 15.00
99. Set 6 Sterling ice cream forks plain pattern 10.00
100. Set 6 Sterling salad forks, same pattern as 99, like new 10.00
101. Sterling jam spoon matches above 2.50
102. Haviland china chocolate pot, gold band, and handle 5.00
103. 3 section divided, Bisque-like china dish with handle pale green, peach, daisies, other floral 10.50
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105. Old pistol, Webley and Scott bell mouth 29.50
106. Double barrel pistol, over and under, percussion lock 29.50
107. Beautiful pair oval 5" beaded buckle, variant glass perfume bottles, solid silver, embossed covers, inner glass stoppers 21.50
108. Tall green glass perfume bottle, 1/2" tall, 23K gold decorations, tall stopper matching 8.50
109. Hand made brass watering pot 10.50
110. Regimental stein, pewter cover with soldier on horse eagle on thumb rest, H. P. colorful scenes soldiers, shield, etc., 12" Lithophone bottom 21.00
111. Another stein with soldiers and cannon on lid, battle scene shield, H. P. Lithophone 11" 21.00

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Treasure Trove

By AIDA FAVIA-ARTSAY



Fernando de Lucia

Not pieces of eight buried by Captain Kidd, but pieces of ten and twelve—I mean 10 and 12-inch records, some missing from the catalogs for years, and others that never saw the light of day at all. So, dear fellow collectors, at this point it behooves us, as the politicians put it, to ascertain what, if anything, remains in our piggy banks for we'll need wills of iron to pass them up, and besides, who would want to?

I've had the pleasure of hearing many of the items with which three of our record societies are tempting us at the time this is written, and also some of the "coming attractions." It's really difficult to decide what to begin with, so let's take the

clubs in order of their seniority; but first, I'm sure the gentlemen will not mind being preceded by a fair lady whom we all love—Rosa Ponselle.

For the benefit of the Sustaining Fund of the Baltimore Symphony Orchestra, Miss Ponselle allowed a party at her home last Christmas Day to be recorded and issued on an LP disc. The price of the record is \$10.00, and checks or money orders should be made payable to the Baltimore Symphony Fund, and sent directly to Rosa Ponselle, Villa Pace, Valley Road, Stevenson, Md. The 12-inch "Open House with Rosa Ponselle," E4-KP-1517/1518, was pressed by RCA and contains the following selections:

ONE SIDE -

1. "Silent Night" (Gruber)
Rosa and Carmela Ponselle, chorus of guests.
2. "Ave Maria" (Luzzi)
Rosa Ponselle
3. "Oh, Come All Ye Faithful" (Traditional) Rosa Ponselle with chorus
4. "Ave Maria" (Millard)
Carmela Ponselle
5. "The Lord's Prayer" (Malotte)
Joshua Hecht
6. "Agnus Dei" (Bizet)
Rosa Ponselle

SIDE TWO -

1. "Panis Angelicus" (Franck)
Rosa and Carmela Ponselle, Barbara Nuttall, Mary Jane Kemp
2. "Ave Maria" (Sandoval)
Rosa Ponselle
3. "Gesu Bambino" ("The Christmas Rose") (Yon)
(arranged by Rosa Ponselle)
Rosa Ponselle, assisted by Barbara Nuttall and Shakeh Varteniassian
4. "O Holy Night" (Adam)
Judith Werle, Barbara Nuttall, Robert Reynolds, Joshua Hecht, Mary Jane Kemp

(with humming obligato by Rosa Ponselle)

5. "Silent Night" (Gruber) -
Choral Finale Rosa and Carmela Ponselle, chorus of guests

These are Ponselle's first commercial recordings since 1939 and, needless to say, no collection of her records is now complete unless it contains this disc.

The International Record Collectors' Club, 318 Reservoir Avenue Bridgeport, Conn., which recently distinguished itself with its splendid re-recording of the only known copy



Marianna, Princess Tcherkasskaya as
Fevronia in Rimsky-Korsakoff's
"Kitezh"

of Schumann-Heink's "Wie Ein Gruesen," now adds another bright light to its many "firsts" by presenting a copy of the rare Pathé of Anna Fittzu singing *La Maja y el Ruisenor* from Granados' "Goyescas." The importance of this disc cannot be overestimated because it was Fittzu who created the role of Rosario in the opera's world première at the Metropolitan on January 28, 1916, with Martinelli as Fernando and De Luca as Paquiro. Here one cannot help remembering that Granados, who was present at this gala event, perished with his wife two months later on the S. S. Sussex, which was torpedoed in the English Channel on March 24, 1916.

I haven't any idea who chose the charming Fittzu for the role of Rosario, nor why her Metropolitan appearances ended that same season, after three more performances of "Goyescas" and two Sunday concerts. A better choice, however, could hardly have been made, for this Virginian soprano's voice, technique and artistry were obviously of the highest order. When listening to Fittzu's original 13 $\frac{3}{4}$ -inch Pathé or its faithful re-recording on IRCC 3147 of "Goyescas" and Gounod's "Ave Maria," one is immediately impressed by the lovely brilliance of her well trained *lirico-spinto* with its uncommon fullness at the top, and with the artistic grace of her musical line—the unmistakable mark of a sensitive and cultured artist.

About the opera itself, "Goyescas," or "Los Majos Enamordos," was composed after the paintings of Goya, each scene of its single act a tableau in the style of the great Spanish master. The *Maja y el Ruisenor* occurs in the third tableau, with the heroine in her moonlit garden listening to a nightingale and wondering why he pours out his harmonious song in the shadows. Is it to avenge some hidden grievance against the Sovereign of the Day? And does, perhaps, a modest, enamoured flower listen at times, enraptured by his mysterious song? . . .

Giovanni Battista de Negri is only a name now—a name, however, that once was favorably compared to that of Tamagno—and is to be found only on a few extremely rare records, so scarce and prohibitive in price that most collectors would never have a chance to hear him were it not for re-recordings. That is what we find on IRCC 3148—de Negri's *Ah! troppo tardi t'ho conosciuta* from "Norma." Though only a passage from the last act duet with the soprano, it is still an invaluable means of getting an idea of a legendary voice which, on this record, could easily be mistaken for that of Tamagno.

De Negri was born in Nizza Monferrato in 1850 and died in Torino on April 3, 1923. He made his début in Bergamo, as Poliuto, in 1878, and after a few years in the Italian provinces, with visits to Austria-Hungary, achieved recognition as one of the foremost tenors of his day. He was acclaimed, particularly as



Fittzu and Martinelli as Rosario and Fernando in "Goyescas"

Pollione, Lohengrin, Otello (Verdi), Samson and Tannhäuser, in the major opera houses of Italy and Spain until in 1896, a serious operation forced his retirement. He still sang occasionally afterwards, his last operatic performance taking place in 1898, at the Comunale of Trieste, in Tannhäuser. In 1895 de Negri created Mascagni's "Guglielmo Ratcliff" at La Scala. And it was only in 1902, when his voice had lost much of its former lustre, that he made his few known light blue Milan Zonophones.

The reverse of IRCC 3148 has that wonderful jack-of-all-trades of the Italian Opera—Ferruccio Corradetti, doing the *Canzone di Piedigrotta*, in pure Neapolitan, from the third act of Giordano's "Il Voto." Corradetti, as Marco the barber, enthusiastically declares: "Ce sta, ce sta nu mutto ca dice accussì: c' o b'vevere e' o mangià e' o meglio ca ce sta!" Meaning, roughly, "there is a saying that eating and drinking are the best that there is." The glutton goes on speculating upon the existence of taverns in the other world, but soon gives up and heads merrily with his pals for the nearest earthly one.

This is a rarely found recording from an opera with a history of its own. Inspired by the verism and the huge success of Mascagni's "Cavalleria Rusticana," Giordano composed his second opera, "La Mala Vita," and it was first given at the Argentina of Rome, on February 21, 1892, with such top-notch luminaries as Bellincioni and Stagno. Though well received at the première, the opera was quickly forgotten. Its editor, Edoardo Sonzogno, had it translated into German and produced in Vienna, on September 27 of that same year, under the name of "Das Ge-

lubde," but the results were the same. Still another attempt to revive it was made on November 10, 1897, when it was presented at the Lirico of Milan, under the brand new name of "Il Voto," but to no avail. What happened to it afterwards is not clear, but it's certainly lucky that Corradetti rescued this characteristic bit from oblivion, and that IRCC has made it generally available, at least in re-recorded form.

Along with the above, it is still possible to obtain Delna's beautiful *Air des Lettres* from "Werther," coupled with her duet from "Le Prophète" with Alvarez from IRCC 3145; and also, on IRCC 3146, the duets of Louise Kirkby-Lunn with Ben Davies—from "Il Trovatore," and "Oh That We Two Were Maying." All IRCC pressings now feature the new black and silver label, the material has been still further improved, and all re-recording is done with painstaking attention to quality of sound and correctness of pitch.

The American Gramophone Society, 1226 Montgomery Avenue, Narberth, Pa., continues to tantalize its members with gems that in some cases were not even generally known to exist. Having always had a soft spot for Alda, I was no end happy to see one of her two unpublished recordings of the lovely Addio from "La Bohème"—the 1914 version—finally come out, on A. G. S. A. 14, coupled with her matchless "Gianni Schicchi." It's a pity the diva did not live to see the publication of this record, for the role of Mimi was one of those she held dearest.

On A. G. S. B. 16 we have an echo from the Golden Age—Rita Fornia, with a voice of rare beauty and well-nigh perfect production. We hear her magnificent 12-inch "Faust": *Faites-lui mes aveux*, hitherto unpublished, and on the other side her prized *Chanson de Stephano*, from "Romeo et Juliette." Fornia's first Siebel's Song, a 10-inch disc, also in French, was released by Victor, but this second version was not and no one will probably know why, for in every respect it's the superior one—the recording is clearer, the voice rounder and brighter, and the whole tone of the interpretation warmer and more vibrant.

One of America's precious contributions to Grand Opera, Mabel Garrison, appeared on December 30, 1914, at the Met as Urbain in "Huguenots," opposite Hempel as Marguerite, Destinn as Valentine, Caruso as Raoul, Scotti as Nevers and Rother as St. Bris. Later she made the Page's *Cavatina* for Victor—a very beautiful recording that was discarded for some inexplicable reason and only now, after thirty-odd years of oblivion, tenderly given its due on A. G. S. B. 70. Surely it was not the honking of an automobile horn, audible on the third beat of the fourth bar of the orchestral introduction that caused it to be put away, for extraneous sounds did not prevent other records from being

issued. But whatever the cause, we should be glad it has been brought to life, finally, coupled with one of Garrison's worthiest discs, the *Romance* from Halevy's "L'Eclair." The latter seems to be another "girl-sings-boy's-part" piece, for in the score, what has been translated as *Call me thine own*, is sung towards the end by Lionel, who is the "Premier tenor, jeune officier de la marine américaine," and begins with: *Quand de la nuit l'épais nuage couvrait mes yeux de son bandeau, tu me montrais après l'orage l'éclair prochain d'un jour nouveau* . . . "L'Eclair" followed "La Juive" in the same year, 1835, but did not enjoy the lasting success of Halevy's better known work.

A. G. S. B. 63 is interesting not only for Edward Johnson's unpublished 12-inch recording from "La Fanciulla del West," but also because it is backed by the very same selection sung by de Muro. On Johnson's side, Ramerrez' dramatic

second act narrative is designated by the opening words, *Una parola sola*, while on de Muro's side it is called *Sono Ramerrez*, the part that follows later. Fine performances, both, and an all too infrequent occasion to compare on one record two competent artists in the same role.

The scanty information available about Carlo Albani does not prevent his records from being snatched up whenever found. A. G. S. A. 13 adds two more selections to his few Victors, "Tosca": *Recondita armonia* and "Andrea Chenier": *Come un bel di di maggio*, neither ever released by Victor. Both are thrilling performances, full-bodied, rich and glowing; but the reason for the "canning" of the "Tosca" side is apparent on *L'arte nel suo mistero*. Our Cavaradossi loses count here, goes haywire and throws off the orchestra, which, however, expertly picks him up "on the wing" and everything then proceeds as if nothing happened. About Chenier's *Reading of the Verses*, it may be truthfully said that it is one of the most powerful in voice and feeling on records; but in this piece, as well as in "Tosca," I noticed something about Albani that I had not before observed—he turns grace notes into *appoggiature*. This, by the way, may

add greater beauty to the phrasing sometimes, but it changes the musical structure, and thus goes against the composer's intentions.

Those who always missed with regret the *Au quartier!* passage in the "Carmen" Act 2 scene between Farrar and Martinelli, now have the chance to own it on A. G. S. B. 51. The history of this recording is obscure. The disc definitely had a number—V88532—but no one has so far come out with an "original" Victor copy of it, and this portion of the duet was known up to now solely through its IRCC release, some years ago. Should anyone be interested in arranging in sequence the recordings—from *Halte-là!* up to *labas emporte-moi!*—they go as follows: *Halte-là!* V88536 or V8019; *Au quartier!* (V88532), IRCC 58 or the present A. G. S. B. 51; Martinelli's *La Fleur* V74391 or V6191; *Labas dans la montagne* V88513 or V6108. In this last recording Martinelli, who should be there, is sadly conspicuous by his absence, while the orchestra fills in his part. What brought about this omission is just one more mystery, as the sensible thing would have been to let the two artists finish the scene together.

Another record that made many a longing heart skip a beat is A. G. S. B. 72, Smirnov's third act duet from "Boris Godounoff," with Davydova, and "The Fair at Sorotchinsk": *Why my sad heart*, which oddly enough he sings in French. These two recordings were made late

For the Record Collector

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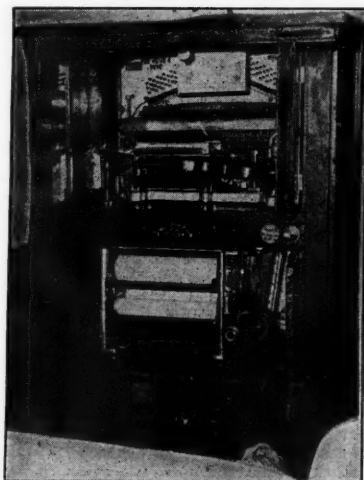
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in Smirnoff's career—in 1923, in Riga when he was past forty—and present his voice and artistry in their maturity.

Among the other latest imports of the AGS figure a number of HMV plum EKs of Vialtzeva, Tcherkaskaya and Panina coupled with Davydoff, and Sibirakoff with Vitting—all dating back to the days when Russia was an Empire. In the course of his commentary on these records in his bulletin, Addison Foster kindly mentions my name with a request of further articles in HOBBIES on Russian stars of this now mythical era. I've had many other similar requests and will be only too glad, since there is a demand for such information, to comply with articles of this kind from time to time, and also to give the complete listing and evaluation of the EK series.

The Connoisseurs' Record Club, 1321 - 52nd Street, Brooklyn 19, N. Y., is our youngest record club and has proven itself a lusty infant. On the heels of its successful first release it has another four records ready for distribution and two more on schedule. With so many desirable items being placed within easy reach of us, this is indeed an exciting era in collecting. And who can forget that only a short while back, all 78 rpm discs were doomed to disappear. That they remain tremendously popular, even outside of the collecting fraternity, is further attested by the fact that another radio program featuring historical records will make its appearance this summer, Tuesday evenings from 9:30 to 10:30, on Station WEVD, New York. It will be conducted by Martin L. Sokol of the CRC, and those within range would be well advised to tune in, for Mr. Sokol is an authority on the subject and a very interesting speaker.

Returning to the CRC issues, Sobinoff's "May Night": *Sleep my beauty* and "Snow Maiden": *The joyous day departs*, on A. B. H. B. 7 were always much sought after because of the tenor's brilliant reputation on the roles of Levko and Berendei. Sobinoff was the matinee idol of the Russian Imperial Opera who made fair maidens swoon like our own Frankies and Eddies do now, but obviously through somewhat different means, and one of these months it will be my pleasure to give the

complete story of this charmer's career on these pages.

Opinions differ on the state of Battistini's voice on his records and on his treatment of the scores, but all agree on his being a drawing card par excellence in record collecting. On A. B. H. B. 4 we get his 1912 "Macbeth": *Pietà, rispetto* and the 1923 "Forza del Destino": *Urna fatale*, an excellent coupling that shows the great Mattia's honeyed voice eleven of his advanced years apart. It is enough to think that he made *Urna fatale* when 67 years young to realize how a vocal organ may be preserved if it is used with discretion and care.

In a book of clippings on Battistini given me by one of his close friends, there are four from the "Reichspost" of Vienna, dated April 4 and November 5, 8 and 15, 1925, about one of his performances of "Ernani" and three of "Rigoletto," all with Frau Kurz and the tenors Pavanta (in the first), Grosavescu (in the following two) and Piccaver (in the last). The lady's first name is not given, but I presume that she is none other than Selma Kurz, whose "Dinorah": *Ombra leggiera* and "Nozze di Figaro": *Voi che sapete* (the latter in German) are on A. B. H. B. 5. Both are individualistic renditions—the "Dinorah" more so—and certain to please the many admirers of this celebrated soprano.

Pages upon pages have been filled with debates on de Lucia's "vibrato" and his "law-unto-himself" singing, but oblivious to all this concern over his vocal and artistic qualities he goes on drawing good money for his records and getting people crazy chasing after them. A. B. H. B. 6 offers two of his more popular duets with Huguet. *E il sol dell'anima* from

"Rigoletto" and *Parigi, o cara* from "La Traviata," both long known to delight the worshippers of the great Neapolitan tenor's gift of spinning his lyric voice to an ethereal whisper or transforming it into an instrument of resonant masculine might.

There is no doubt that both of the future CRC releases—Boninsegna's "Faust": *Ei m'ama* and "L'Africana": *Già l'odio m'abbandona*, and Cortis' "Andrea Chenier": *Io non ho amato ancor* with his "Africana": *O paradiso*—will prove sensational especially the Cortis disc which should go like the proverbial hotcakes. Of all the electricals of the golden voiced tenor, this has always been the most exasperatingly stubborn to turn up, and now at long last, many collections will have this seemingly hopeless gap filled.

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FAVORITE PIONEER RECORDING ARTISTS

ADA JONES

and the Shannon Four Give a
Concert in Roanoke, Va.

(Continued from the June Issue)

By JIM WALSH

VI

As the time for the concert neared, "teaser" advertising was published almost daily. On April 2, under the head of "Great Musical Concert," there was a picture of Ada Jones with these cut lines:

Sweet-voiced Ada Jones is one of the musical stars at the Academy of Music on April 17, together with the internationally famous Shannon Four and others. These phonograph musical celebrities are to stage one of the grandest treats Roanoke has ever known. Tickets, 50 cents, 75 cents and \$1 at Barnett, Schenk and Roanoke Cycle Company.

The Roanoke Cycle Company was the Victor dealer sponsoring the artists' engagement. Barnett, Schenk was a drug store. The Academy of Music was a grimy old building. Though smaller, it was almost as dingy as New York's Metropolitan Opera House, but was sometimes said to have the finest acoustics of any theater in the South. It was torn down as a "fire trap" about two years ago, after six decades during which hundreds of the world's most famous theatrical personalities had been seen and heard on its stage.

An ad. featuring Glenn appeared on April 3, and one of George Thompson the next day. Ada Jones was shown again on the 5th, and the ad. said: "World's Famous Talking Machine Artists. Not a Tone Test! A Real Show! A Grand Concert! Professor R. H. Mazziotta, pianist. Shannon Four—Charles Heart (Sic!), Harvey Hindermeyer, Elliott Shaw and George L. Thompson." Here were two more mistakes—misspelling Hart's name and listing Thompson instead of Glenn as a member of the quartet.

I was amused that the April 11 ad. also emphasized that the concert was not a "tone test." This of course was inspired by envy of the fact that only the Edison Diamond Disc had sufficiently realistic recording to venture "the supreme test of direct comparison with the living artist." Since the Victrola and all other talking machines only approximated the sound of the living artists' tones, rather than "re-creating" them, dealers for the competitive makes tried to represent the Edison tone tests as nuisances which audiences didn't want to be bothered with. I was also

amused by a Roanoke Cycle Company ad. headed "Play Victor Records On Your Edison," followed in smaller letters on a second line by, "Columbia, Sonora or Brunswick." This seemed to indicate that in 1918 the Edison was the most widely used phonograph in Roanoke with the exception of the Victrola.

Further advertising revealed that Professor Mazziotta, the accompanist, was the pianist of the Venetian Trio, which made Victor records. Collectors of old-time recordings will wonder what relation, if any, he was to Frank Mazziotta, who played flute and piccolo solos for Edison, Victor, Zonophone and Columbia around 1900.

But the most interesting thing in the April 11 *Roanoke Times* was a brief article, "Ada Jones Relates Her Experiences As a Phonograph Artist." From this article, purportedly written by the singer herself, I learned that old Edison record catalogs were wrong in giving Ada's birthplace as Manchester, England, and that this perhaps had led me on a blind trail in trying to learn just when she was born:

I was born in Oldham, Lancashire, England. As a child I developed a talent for mimicry and was known as "Little Ada Jones, the Child Wonder." If they could see me now they would laugh at the idea of my ever being little. For some reason or other, everyone thinks I am small, and it is humorous to see the look of blank amazement which passes over their faces when I meet people. I feel sorry to know I have disappointed them.

My first experience in making records was with the former North American Phonograph Company, and my voice was the first female voice to record successfully for them. My next venture in phonograph work was with Len Spencer for the Columbia Gramophone (should be Graphophone—J. W.) Company. From that time on I worked for the Victor, Edison and all the other companies.

I have often been reported dead, and I even have a double who has been singing throughout the country, using my name as "Ada Jones, Phonograph Artist." I was just out with a troupe of phonograph artists, in several entertainments where I was introduced as "Ada Jones, the mother of the phonograph." It made me feel quite ancient. I assure you. (Signed) ADA JONES.

The tone of the foregoing letter obviously is not that of an elderly woman. It sounds more like the expression of one just entering middle-age

and strengthens my belief that Ada Jones was between 40 and 50 when she died four years later. Perhaps now that her birthplace has been revealed as Oldham, which is seven miles from the industrial city of Manchester, I shall be able, by writing to Oldham authorities, to trace more of the soprano's family history.

In that same issue the following was said of the Shannon Four:

Each and every one of them seems possessed of a magnetic personality and the snap and ginger they put into their efforts immediately wins an audience and holds them to the last note. It is by no means sufficient to be a good musician to be on the staff of any great phonograph record producing firms. There must be an unusual purity of musical tones, a positive, clearly defined enunciation, and the ability to transmit the living soul of music through the dead medium of the record. These artists have been sought and gleaned from the best musical combinations the country can produce and are under contract to the great record firms, who keep them on their regular staffs at great expense.

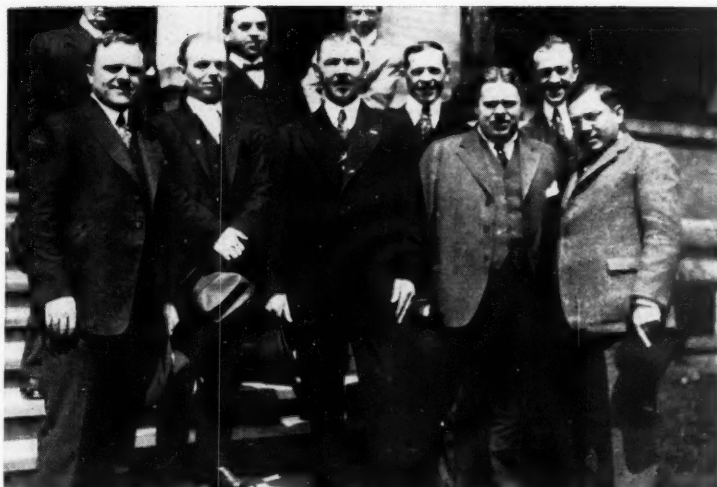
VII

And then, finally, the eagerly awaited concert itself took place on the night of Wednesday, April 17. Ada Jones and the Shannon Four came and they conquered. The next morning, under the heading of "Victor Artists Render Pleasing Program of Song," the *Roanoke Times* said:

One of the largest audiences of the season gathered at the Academy of Music last evening and was rewarded by a musical treat such as is rarely offered in cities the size of Roanoke. The galaxy of Victor artists appearing under the auspices of the Roanoke Cycle Company were at their best and entertained their auditors for more than two hours with a varied program embodying the best and most popular music not only of the day but of all time.

Decidedly the hit of the evening was made by the Shannon Four, the well known quartet composed of Charles H. Hart and Harvey W. Hindermeyer, tenors, Elliott Shaw, baritone, and Wilfred Glenn, basso. They presented a repertoire that appealed alike to the lover of so-called classical music and the admirer of topical songs and their solos, duet and quartet numbers were most enjoyable.

Ada Jones, the popular soprano and comedienne, sang several of her comic songs, giving them with the inimitable rendition that has made her such a universal favorite. Miss Jones appeared twice and each time was generously en-



THIS PHOTO OF THE VICTOR RECORD MAKER TROUPE, later known as the Eight Famous Victor Artists, probably was taken in 1917. It was sent to Jim Walsh by the late "Dolly" Morse, widow of the song writer-pianist Theodore Morse. She did not know where it was taken, and Billy Murray, only survivor of the Eight, also does not recall the place. The two unidentified men probably were Victor dealers. Front row, left to right: Billy Murray, comedian; Vess L. Ossman, "The Banjo King"; unknown; Henry Burr, second tenor of Peerless Quartet; and Theodore Morse. Another unidentified man is looking over Burr's shoulder, and John H. Meyer, Peerless Quartet basso, stands at the back of Burr and Morse. On the steps with only part of his face showing is Byron G. Harlan, comedian. His partner, Arthur Collins (baritone of the Peerless Quartet) is between Harlan and Albert Campbell, the quartet's first tenor. Campbell, Burr and Meyer were the Sterling Trio.

cored, responding with geniality on each occasion. "The Songs My Mammy Sang to Me" and "I'm the Only Star That Twinkles on Broadway" were given to vociferous applause and evidently were prime favorites with the audience.

Appearing with the Shannon Four and Miss Jones was Billy Hughes, who took the place of George L. Thompson and entertained with musical novelties and an assortment of stories, "some of them old and some of them new," and all of them mirth provoking in the extreme.

At the piano was Ralph H. Mazziotta, who proved to be a musician of excellent ability and an accompanist of unusual merit. Mr. Mazziotta's rendition of McDowell's "Polonaise" and "The Arabesque" was artistic in the extreme and received the warm applause that was richly deserved.

All the singers were most obliging in the matter of encores, and several of the most enjoyable numbers rendered came as encores. Mr. Shaw's rich baritone voice was heard to advantage in "Loch Lomond" and as an encore he responded with "Tommy Lad," than which no selection of the evening was more enjoyable. It was a matter of general regret that Mr. Shaw was down on the program for only one solo, for his voice is one of the finest ever heard by Roanoke auditors and his delivery is most pleasing.

Messrs. Hart and Glenn sang Faure's "Crucifix" in French, their voices blending beautifully and in delightful harmony. Mr. Hart's rendition of the ballad, "The Minstrel Boy," brought forth hearty applause and he responded to an encore with "I Hear You Calling Me" in which he displayed surpassing range, his bell-like tenor taking the high notes with appreciable ease without losing in the least its mellow sweet effect.

"The Rosary," sung by the Shannon Four, was rendered as only an artist quartet can render it, and was heard in that perfect silence which is the greatest of compliments.

Mr. Glenn's bass solo, "The Armorer's Song," from Robin Hood, gave him an opportunity to display the majesty and

power of his splendid voice which combines sweetness with strength in pleasing degree.

The Shannon Four rendered several of the topical songs of the day, such as "There's a Service Flag Flying at Our House," "There's a Vacant Chair in Every Home Tonight" and "I May Be Gone for a Long, Long Time," with a spirit and dash that contributed to the successful impression produced on the audience. In songs of this kind the quartet is at its best, or at least so it seemed.

Mr. Hindermeyer's tenor solo, "Roses, Roses, Everywhere," was delightful and for an encore he responded with the whimsical, "K-K-Katy," bringing down the house.

The evening's program concluded with "Just a Bundle of Sunshine," by the Shannon Four, one of the new songs that is destined to become very popular from the start.

VIII

One or two comments seem necessary on the foregoing. I am not certain of the identity of Billy Hughes, who took the place of George L. Thompson, but suspect he was the blackface comedian who made records intermittently from 1908 to 1923 as Billy Golden's partner and was known as John Hughes on Victor, William Hughes on Columbia and Okeh and Joe Hughes on Edison records. Just what his real given name was no one seems to know, but the bulk of evidence seems in favor of William (Billy). Or perhaps he was John William Joseph Hughes!

It seems odd that no mention was made of duets by Hart and Shaw, for they were soon to become one of the most popular duos on records.

However, their first Victor duet rec-

ord, No. 18479, "My Belgian Rose," didn't appear until August, 1918, when Shaw's name was listed ahead of Hart's—a reversal of the usual procedure which has the tenor coming first. And Shaw wasn't represented by a Victor solo record until May, 1920, when he sang "I'm Always Falling in Love With the Other Fellow's Girl," on one side of 18660, doing a superlative job of an unusually clever popular ballad. He afterwards sang many solos.

Although Hart and Glenn sang together in the concert, I can't recall their doing recorded duets.

IX

It's a coincidence that since I began making notes for this article I found a review of a concert given by the rival troupe already referred to as the Eight Famous Victor Artists, but which on this occasion was referred to as The Victor Record Makers Concert Company. The Eight (with Fred Van Eps taking the place of Vess Ossman as banjoist) presented an entertainment in Uniontown, Pa., on Thursday, April 25, 1918—just eight days after Ada Jones and the Shannon Four made their big hit in Roanoke. The Eight was nothing short of sensational in Uniontown, and P. W. Simon, the Victor dealer there, brought them back for a return engagement on May 21. I shall yield to temptation and copy part of the review as an example of the high quality of entertainment purveyed by the popular recording artists of those days:

P. W. SIMON'S VICTOR CONCERT GREAT SUCCESS. . . . There never was a success in Uniontown like it. . . . It was entertainment of an ideal character with special features to please every taste and not one number that was not thoroughly enjoyed by the largest audience ever to fill the spacious Penn. . . .

A word or two is assuredly due the eight artists, who with their fine voices, delightful personality and generosity with encores entertained the big audience so charmingly that the two hours and a half passed as one. Big manly Henry Burr, with his voice of pure silver; rotund, happy Arthur Collins, "coon shouter" of the real kind; Albert Campbell, whose lyric tenor makes ballads exquisitely tender; Fred Van Eps, a concert banjoist without a superior in the country; Billy Murray, who stole the hearts of all the girls with his stirring military songs and his sly native blarney; John Meyer, whose sonorous basso was so full and resonant; Byron Harlan, with his "rube" songs that were classics; and last, but far from least, Teddy Morse, composer, piano virtuoso and accompanist extraordinary, each one and all of them are deserving of a column. And only lack of space prevents their getting it.

Another article gave a vivid idea of the Eight in action:

For utter joyousness nothing like the Victor artists concert at the Penn last evening has ever been known in Uniontown. . . . It is perfectly safe to prophesy that records by Henry Burr, Billy Murray, Collins and Harlan, the Peerless Quartet, the Sterling Trio, and Fred Epps (Sic) will be heard soon in homes hitherto loyal to Red Seal artists only. And right here it is worthy of record that Theodore Morse, composer, pianist and accompanist, had such a big part in making the evening the success it was that it is hard to think of the individual artists without linking them to the smiling man at the piano whose proud and pleased grins were a sure tip that something new was being pulled off. . . .

There was a program . . . but from the manner in which it was not followed by the master of ceremonies, interlocutor Billy Murray, and Mr. Morse, it seemed merely for purposes of reference, for instead of the songs and selections printed in black and white, these generous entertainers just wandered all over the Victor catalog and, spurred on by the applause of an insatiate audience, picked out dozens of the most popular record numbers, singing them in groups of three and four and even six and seven at a time. Arthur Collins was given an ovation and his inimitable Negro minstrelsy made such a hit that he was brought back again and again until he answered the popular demand by singing "The Preacher and the Bear." The same thing happened in the Collins-Harlan duets, in which medley after medley was sung, until at last they swung into "Bake Dat Chicken Pie," one of their first and greatest records. Even then, with Collins leading, they turned their backs on the audience and faced that portion seated on the stage, "The Metropolitan Opera Chorus," according to Billy Murray—and the hint was taken.

In another place, the *Uniontown Morning Herald* said of the Eight:

They served a musical menu (such) as has seldom been served in Uniontown or anywhere else, comprising cocktails to cheese, Albert Campbell, tenor, was the cocktail; Burr and Meyer, the oyster and soup; Arthur Collins, the entree; the Sterling Trio, the roast and vegetables; Byron Harlan, the real rube, the "tomato surprise"; Fred Van Eps, the salad; Burr, the sweets; and the great Billy Murray himself the nuts and cheese and demi-tasse and everything else that might round out a melodious meal.

Yes, there were real musical giants among the popular recording artists of those days. It is sad to recall that only Murray and Van Eps are left of the Eight who created such a sensation in Uniontown, but good to know that, as has already been mentioned, the original Shannon Four members are still alive and active. I shall send copies of this article to Messrs. Hart, Hindermeyer, Shaw and Glenn, in the hope that they will enjoy reading of their long-gone success in Roanoke 36 years ago.

(The End)

MUSIC BOXES

FOR SALE: Tune discs for Regina 15½", 20½", 27", 32"; Criterion 30½"; Mira 6½", 9½", 15½", 18½"; Monarch 15½"; New Century 18½"; Orphenion 16½"; Polyphon 24½"; Stella 14", 17½"; Imperial Symphonion 13½"; Thorens 4½". State size wanted. Lists.—Insley C. Looker, South Maple Ave., Basking Ridge, New Jersey. s3867

FOR SALE: Regina 15½" tune discs. Price list.—William H. Elcher, 827 E. Central, Miamisburg, Ohio. jly3652

MELODEONS FOR SALE

BEAUTIFUL RESTORED Instruments. Also buy and repair. Reasonable prices.—C-sharp Hobby Shop, 415 S. Diamond, Grand Rapids, Mich. s3882

PLAYER PIANO ROLLS

PLAYER PIANO ROLLS: Latest hits and old favorites. Send for free list. Player material, parts, service.—Durrell Armstrong, 222 S. Vassar, Wichita 8, Kansas. d122741

PIANO ROLLS: Duo-Art, Ampico, QRS, etc. Popular and classical. For lists write—Howe, 158 East Dixon Ave., Dayton 9, Ohio. au3633

Current Collectors' Recordings

By ALLEN G. DEBUS

Whoever owns many of the fine recordings made by Gene Austin for Victor in the late 1920s might well have wished that the star was still making hit records today. Actually Gene Austin made a few Four Star, Universal, and Universal Double Feature records after the war, but to the best of my knowledge these fine discs are out of print today. Therefore I am particularly happy to write that he has once again signed up with RCA Victor and a new album including all of his most popular numbers has been released ("My Blue Heaven"—Gene Austin-LPM 3200—also available on 45 rpm extended play records). Besides his perennial "My Blue Heaven," he sings "How Come You Do Me Like You Do," "One Sweet Letter from You," "I'm in the Mood for Love," "I Can't Give You Anything but Love," "Sleepytime Gal," "Who," "Ramona," "Lonesome Road," "Somebody Sweetheart," "The Sweetheart of Sigma Chi," and "She's Funny That Way." If you like the music of the Twenties don't pass this album up. "Ukelele Ike"—Cliff Edwards—has also come forth with a single platter that rivals the best he has ever made. It is "Singin' in the Rain" coupled with "June Night" on Mercury 5309 (78 rpm). The record is a few years old but it is worth while looking for.

A slightly more controversial album is RCA Victor's "Showbiz" narrated by George Jessel. Scanning the

vast panorama of 50 years of American entertainment many collectors may feel that their special interest is being neglected, but to this I can only say that this was inevitable and that as a worth while documentary the album belongs on every collector's shelf who is interested in the growth of American entertainment. Smith and Dale, Jimmy Durante and others made special recordings for the album and dubbings have been selected with care from the vast vault of RCA masters. Here are a few highlights from the album that I think are worthy of mention: Smith and Dale—scene from their famous "Dr. Kronkheit sketch," Maurice Chevalier—"Mimi," Jimmy Durante—"I Can Do Without Broadway But Can Broadway Do Without Me," Charles King—"Broadway Melody," as well as many other selections by Sir Harry Lauder, Bayes and Norworth, Cole Porter, George Gershwin, Eddie Cantor, etc.

Now that the baseball season is in full swing it might be worthwhile to mention a new six-inch recording of "Take Me Out to the Ball Game" and "The Umpire" which has been recorded by a quartet of four top notch ball players: Phil Rizzuto, Tommy Henrich, Ralph Branca and Roy Campanella. It is one of the childrens' records put out by Columbia on the Little Golden record label. The number is sR 107 and costs only 35 cents.

PIANO ROLLS FOR SALE

PIANO ROLLS, 65 note, will play on any barroom electric piano that takes an "A" roll. 250 at 35c each. Special price for the lot.—G. T. Merriken, 112 Lynnmoo Dr., Silver Spring, Md. jly1272

ORGANS

FOR SALE: Concert hand roller organ, sixteen rolls. Offer price.—Marion Broring, Lamofle, Minn. jly1211

SHEET MUSIC FOR SALE

BACK POPULAR SHEET MUSIC to 1850. Ballads, Ragtime, everything. Catalog 15c.—Fore's 3151 High, Denver 5, Colorado. o124201

OLD POPULAR SONGS. I buy and sell, trade. Send 10c stamps for big list.—Dean Snyder, 102 S. Main, Los Angeles 12, California. s6637

PHONOGRAPHS

WILL PAY CASH for cylinder phonographs and records, also horn type phonographs and anything pertaining to early phonographs. Write—Pollard, 4109 Old Hiway 1, Santa Cruz, Calif. s3614

CYLINDER PHONOGRAPHS, catalogs, horns, reproducers, records, parts, bought, sold, exchanged.—Nugent, 12 North Third, Richmond, Va. n6215

SONG BOOKS WANTED

WANT TO BUY: Old hillbilly song books by such artists as Harry "Mac" McClintock, Fiddlin' John Carson and Moonshine Kate, Bradley Kincaid, etc.—Royal Carney, 517 San Mateo Dr., San Mateo, Calif. jai28402

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MUSIC—MISCELLANEOUS

WRITE FOR LISTS of top rarities to be auctioned soon. Price lists will also be issued. Includes best and rarest in both acoustic and electrical vocal classics. Satisfaction guaranteed or money refunded.—W. B. Harr, 106 N. Hala-guero, Carlsbad, N. Mex. au3276

Coin operated pianos and other coin operated musical devices wanted. Top prices paid. Music rolls, catalogues and instruction books for above also purchased. Write B. Shirar, 1450 Van Ness Avenue, San Francisco, Calif. s3297

Wanted to buy: Cylinder phonographs, catalogs of discs or cylinder phonographs and records, large opera records, famous speech records, Edison Gem phonographs. Describe and your price prepaid.—Nugent, 12 N. Third, Richmond, Va. jly3297

Coin operated pianos and other coin operated musical devices wanted. Top prices paid. Music rolls, catalogues and instruction books for above also purchased. Write B. Shirar, 1450 Van Ness Avenue, San Francisco, Calif. s3297

BAR ROOM PIANOS, automatic, roll played, rebuilt A-1 condition, \$750. Deagan marimba, 3½ octaves, like new, \$125. Wuritzer juke box, 24 record player, \$85. Motorized (no pedals) old fashioned pump organ, rebuilt in A-1 condition, \$175. Circus air callopo, complete automatic with rolls, A-1 condition, \$350.—Roy C. Lee, 934 N. Lancaster, Dallas, Texas. jly3468

ANY MUSICAL ANTIQUE sold or repaired. Automatic pianos, melodeons, music boxes, roller organs, phonographs, reed organs and pipe organs.—Old Music Store, Deansboro, N. Y. d6008

ORGAN, Wuritzer Military Band, Bass and snare drums, cymbal. Carved front redecorated, bellows recovered in good condition. Two 10-tune rolls.—G. T. Merriken, 112 Lynnmoor Dr., Silver Spring, Md. jly1042

RECORDS WANTED

WANTED: Transcriptions, Sunday Serenade programs, Air-shots, armed forces recordings, etc. by "Sammy Kaye," also transcriptions, Air-shots armed forces recordings etc. by "Ink Spots."—Paul Scriven, 139 Vienna Ave., Niles, Ohio s3215

RECORDS FOR SALE

FOR SALE: Record Collectors' items. Opera, ballad, popular, jazz, 1900-45. Special wants are requested.—Cath. V. O'Brien, 402 First Ave., Newtown Square, Pennsylvania. o12061

RARE RECORDS, lowly priced. Free lists. Collections bought.—E. Hirschman, 100 Duncan Ave., Jersey City 6, New Jersey. o12511

AL JOLSON COLLECTORS! Get this great Jolson broadcast as a 10" LP Vinyl pressing. Never released for public sale heretofore. Jolson sings, narrates, reminisces.—Arg, Box 341, Cooper Station, New York City. jly3084

RARE OLD RECORDS: Write for sales lists. Operatic, vocal, instrumental, popular, jazz. Collector's items.—Delano, 349 Lindenwold, Ambler, Penna. o6806

Edison, Columbia cylinder records. Collector's items. Cylinder machines and parts bought and sold.—James Riley, 42 Church St., Norwich, Conn. s3084

American Business Antiques

(Continued from page 20)

as did the Lenoir engine, by the expansion of products of combustion occurring within the cylinder. The explosive vapors were obtained from rosin heated by the exhaust gases in a retort that was part of the engine. In 1846 he patented an improved engine that incorporated water cooling of the cylinder, an incandescent plat-

RARE VOCAL RECORDS: Treasured performances by the greatest artists available at reasonable prices. Gadski, Kenaud, Sembrich, Bonci, Tetrassini, etc. Write for interesting free lists. All inquiries promptly answered.—George Pluck, Waterloo Village, Grass Lake, Mich. s3065

HAVE YOU ANY RECORDS worth \$150? "Price Guide" lists 7,500 numbers, values, \$2.50 postpaid.—American Record Collectors' Exchange, 825 Seventh Ave., New York 19, N. Y. my124661

FOR SALE: Edison, Victor and Columbia phonographs. Cylinder and disc records. Send stamp for list.—Coppernoll's Antiques, Palatine Bridge, N. Y. s3633

Fifty years of popular vocal records; Monarch, Victor, Grand Prize, Columbia and many others. Every Pioneer Recording Artist represented in fine condition at the astounding price of 50 cents each. Send for free "Pops" lists.—Heyman, 528 East 3rd St., Brooklyn 18, N. Y. jly36501

ALL IMPORTED vocal operatic records. Free list on request. Many G&T, Odeons, Fonotiplas, Zonophones, Pathes, etc.—Collector's Haven, 1131 Bergen St., Brooklyn 16, N. Y. au3004

Attention Collectors: Rare operatic vocal records at auction. Send for free interesting lists.—C. Brown, 1375 East 18th St., Brooklyn 30, N. Y. jly3255

Auction Sales: Rare and cut-out vocal (G. & T., Zonophone, Polydor) and instrumental records. Free lists.—Arthur May, 85 Clarkson Ave., Brooklyn 26, N. Y. mh120042

THOUSANDS of rare collectors' items on hand. Send me your wants on any type of 78 RPM records. New ones in daily.—Box 182, Westville, N. J. f124661

GREAT VOCAL RECORDS: Collectors' items to just good "listening." Large, constantly changing stock. See for yourself! Write, or visit. We buy collections.—Record Collector's Service, 530 East 88th St., New York 28, N. Y. n68801

I SEE HUNDREDS of records every day. Let's hear your needs.—Ted's Second Hand Store, 1128 Ridge Ave., Philadelphia 23, Pa. au3633

OPERATIC and instrumental records, good selection for beginners, write for list.—L. Kimmitt, 1504 E. 2nd, Pueblo, Colo. au3882

INTERNATIONAL RECORD COLLECTORS' Club, 318 Reservoir Ave., Bridgeport, Conn. The original historical record club. Founded 1932. Classical vocal only. Lists. jly3023

FOR SALE: Classical vocal records. Free list.—S. J. Mitchell, 1280 Raleigh, Denver 4, Colo. au3042

inum igniter, and a receiver for compressed air to be used in starting the engine. But these, it must be remembered, were only models.

The internal combustion engine hardly can be considered to have become practical, until the invention in 1876 of the free piston engine of Nicolaus Otto employing compression of the explosive mixture before ignition. From this time on, the progress has been essentially uninterrupted, according to the Smithsonian.

EARLY AMERICAN PLOWS

One of the three original plows which opened up the great corn belt of the mid-west is owned by the agricultural history collections of the Smithsonian Institution.

When John Deere, a Vermont blacksmith, went west with his tool kit in 1837, and opened a shop at Grand Detour, Ill., he found the pioneers among whom he settled discouraged at the great labor involved in breaking the tough prairie sod with the plows they had brought with them from the East. These were good enough for the soils of New England or Virginia which had been cultivated for a century and for which they had been designed.

Over his anvil, the blacksmith devised a plow with a share made from a steel sheet cut from an old sawmill saw—the only available steel he could find. When this was attached to handles and a beam cut from white oak rails and given the proper contour, it proved to be light, strong, and admirably adapted to the new country.

At first three of the new type plows were made by Deere and his partner. The demand grew as more pioneers heard about them. Soon the general blacksmithing business was given up altogether. Plow manufacturing proved so profitable with the growing demand that in 1846 Deere supervised the production of 1,000 of them.

The business was growing into a major industry of the mid-west. Deere was unable to obtain adequate steel of suitable quality in the United States and was obliged to order large shipments from England. The business in the meantime was moved from the location of the original blacksmith shop at Grand Detour to Moline, Ill. Then Deere negotiated with Pittsburgh manufacturers for steel supplies, and thus brought about the first manufacture of plow steel in the United States.

The original plow in the Smithsonian represents a major step in the development of the country west of the Appalachians. The Smithsonian collection contains some representative specimens of American plows, the oldest dating back to 1797.



Museum News Digest

The first unit of the Eisenhower Museum, Abilene, Kan., opened its doors on April 3. The President will open the museum formally in the Fall. The museum, which was financed by some Kansas businessmen and cost \$150,000, was erected on land adjoining President Eisenhower's boyhood home. The museum houses medals, uniforms, honors and gifts and is a modern building of one story built of Onaga limestone, polished stone and glass. It is administered by the Eisenhower Foundation of which S. R. Heller is president.

The George Vanderbilt Chair of Ichthyology has been established at The Academy of Natural Sciences in Philadelphia. Mr. Vanderbilt has done much to support the work of the academy. Over the past twenty years he has been director and sponsor of nine major expeditions for the academy and recently helped to improve the facilities of the academy for its study of fish. Assistant curator of fishes, Robert R. Harry, has been appointed to the Chair.

Institute on Historical and Archival Management: Resources for Research, is an eight weeks summer course to be offered by Radcliffe College and the History Department at Harvard. It is open to college graduates and will begin June 23. Further information may be obtained by writing the director, Earle W. Newton, Archival Procedures Institute, Radcliffe College, Cambridge 38, Mass.

The seventh annual seminar on American Culture planned by The New York State Historical Association, Cooperstown, will be held from July 6 to 13. The seminars have been built around the needs of museum workers, librarians, historians and those in similar lines of work. An

information folder may be obtained from the association. Louis C. Jones is director.

The State Historical Society of Wisconsin, (Madison), is helping to spread information via the Historymobile. This is a trailer truck forty-three feet long which includes models, dioramas, and various items from the society. The Historymobile is making a seven-months tour of the state. Director of the society is Clifford L. Lord.

The M. H. de Young Memorial Museum in San Francisco, has acquired two oil paintings by Francois Boucher who was court painter to King Louis XV. These have been added to the Roscoe and Margaret Oakes Collection. The paintings, "Diana and Callisto" and "Bacchantes," were painted for Madam de Pompadour.

The American Swedish Historical Museum, Philadelphia, has added some new items to its collection. Some of the new acquisitions are: Carl Larsson's painting "Kraftfiske," copper and wood antique utensils, Swedish rug and a group of manikins for costume display. Fifty gouache paintings by His Royal Highness Prince Eugen of Sweden (1865-1947) have also gone on display through the cooperation of the museum and the American Scandinavian Foundation of New York. Nils G. Sahlin is director.

An 18th century Gobelin tapestry has been given to the Huntington Galleries, Huntington, W. Va., by Mr. and Mrs. Henry Dourif of that city. Thomas S. Tibbs is director of the galleries.

The Wadsworth Atheneum, the Hartford, Conn., art museum, opened a silver display in June which is to run through August 8 and is free to the public. The items displayed were made by the leading silversmiths of Connecticut in the eighteenth century. The exhibition is largely confined to church silver made in that period. Connecticut churches, museums, and individuals have contributed items to the display. Much of the church silver is still in use, as for example a chalice which was lent by the Berkely Divinity School at Yale University, and which was made by a New London silversmith, John Gardiner. The chalice arrived late for the exhibit as it was to be used for an ordination service on the day the museum display opened. The First Church of Christ, Science in Clinton has lent two two-handled cups by Ebenezer Chittenden of Guilford and a two-handled cup by Merriman and Bradley of New Haven. These are only a few of the many items shown. In addition to the silver, the Athenaeum is also showing furniture and paintings of the same period. These are taken from the permanent collection of the museum.

The Rochester Museum of Arts and Sciences has an exhibit on "The Rosetta Stone" which is being shown in the library reading room on the



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second floor of the museum. Pictures and text compiled by Dr. John R. Williams, chairman of the Museum board of Commissioners, give the story of the Egyptian civilization. The Rosetta Stone was found in Egypt in 1799 by soldiers of Napoleon when they were invading that country. Because of the curious inscriptions on it, it was kept for investigation and in 1802 went to the British Museum, where it is kept today. Scholars of the nineteenth century were able to translate the writing and thus increase our knowledge of this early civilization. A large xerographic copy of the stone is in the exhibit and it shows the three kinds of writing used: hieroglyphs of ancient Egypt, such as those carved on walls of monuments and temples, a later form of Egyptian writing known as Egyptian Demotic, and the Coptic Greek. An article by Dr. Williams in "Museum Service" which tells of the significance to the world of the Rosetta Stone is shown, along with pictures showing temples, monuments and people of the time.

The William Randolph Hearst Memorial Court formally opened on May 25 at the M. H. de Young Memorial Museum, San Francisco. The William Randolph Hearst Foundation presented the museum with four Flemish Gothic tapestries. The subjects depicted on the four tapestries are: *The Divinity, The Fall and the Beginning of the Redemption, The Drama of the Resurrection, and The Crucifixion*. The tapestries were woven in Brussels in the sixteenth century and at one time hung in the Cathedral of Toledo in Spain.

THE BAROQUE ORCHESTRA

Some 150 musical instruments played during the lifetime of such renowned musicians as Monteverdi, Lully, Handel, Bach and Rameau went on public view Wednesday, May 12, in the special exhibition, *THE BAROQUE ORCHESTRA*, at The Metropolitan Museum of Art. The display will continue through the summer.

The musical instruments, shown in two modern galleries at the entrance to the new Grace Rainey Rogers Auditorium, are exhibited in conjunction with the auditorium's opening. Special events at this time included a Baroque Music Festival composed of seven concerts for members, the first two Eda K. Loeb Concerts for members and eight free organ recitals for the public. The evening concerts for Members were presented during the three-week period beginning May 11. The organ recitals, by Claire Coci, official organist of The New York Philharmonic Symphony Society were heard from 3 to 4 P. M. every Monday, Wednesday and Friday afternoon beginning May 12 and continuing through May 28.

Selected from the Metropolitan's vast collection of about 4,000 instru-

ments—the majority from the Crosby Brown Collection—the examples displayed trace the development of European musical instruments from the late Renaissance to the mid-18th century. Contemporary paintings by such artists as Van der Helst and Rubens, tapestries, prints and books, including the first and early editions of baroque literature on musical instruments, supplement the instruments on display.

Of special interest are a portrait of George Frederick Handel (1685-1759) by the British painter, Thomas Hudson (1701-1779), from the Museum's collection and two large portraits of Johann Sebastian Bach (1685-1750) by Elias Gottlieb Hausmann, lent by Mr. William H. Scheide, Director of the Bach Aria Group, and Mrs. Emma Reifenberg.

The exhibit includes many examples of stringed and wind instruments, some for orchestras and others for chamber music and solo performances. They range from the smallest pocket fiddles used by seventeenth and eighteenth century dancing masters to a violone, the gigantic member of the viol family; and from minute treble recorders to the ten-foot-long bass of the shawm family—the family of renaissance double-reed instruments out of which grew the baroque oboe. There is also a massive gilded seventeenth century Roman harpsichord supported by tritons and nymphs and flanked by statues of Polyphemus and Galatea which is highly characteristic of the baroque in its construction and decoration.

A comparison of the instruments on display gives a good idea how the many families of renaissance instruments had to change in order to meet the needs of baroque music.

Among the wealth of stringed instruments are a number of French, German and Italian lutes. The lute was as indispensable to music in the home, solo recitals and musical parties in the fifteenth and sixteenth centuries as the piano is today. Gradually, however, the fragile lutes were replaced in Latin countries by guitars which were sturdier and better suited to the out-of-doors.

About 1600 the lute acquired larger relatives. Three finely-decorated archlutes are on view: two theorbos used for accompaniment by singers and for chamber music; and a long-necked chitarrone used in the baroque orchestra to provide the bass.

A whole family of viole da gamba in seven sizes, from a treble viol to a seven-stringed violone (bass viola da gamba) are displayed in the string section. These viols were of great importance to the baroque orchestra. Deeper in body than violins and constructed with up to seven strings, they have a subdued and silvery sound. These instruments

went out of fashion during the last decade of the eighteenth century but have recently been revived for concerts of early music.

Also on exhibit are several beautiful French and German viole d'amore and two violins by the famous violin maker, Antonius Stradivarius. One called the "Francesca" is dated 1694, the other, "Antonius," is dated 1717.

The wind section shows the transition which took place from the numerous double-reed families of the Renaissance to the highly-specialized and technically-perfected solo instruments of the baroque era such as the baroque oboe and bassoon. A family of late renaissance one-piece keyless transverse flutes is contracted with a set of baroque jointed and keyed specimens. The recorder, or flute douce, is represented by a seven-piece family and an exquisitely carved ivory recorder from France, which, after repair, has a beautiful velvety tone.

Cornetti of all shapes and sizes—diritti, curvi, torti, muti and the snake-shaped bass members of the family appropriately called serpents—are exhibited together. Also in the wind section are several horns which represent the change from the primitive hunting horn to a suitable orchestral instrument.

In the section of the exhibit devoted to keyboard instruments are several examples of great rarity. On view is the earliest double virginal in existence. Profusely decorated, it was made in 1581 by the famous instrument maker, Hans Ruckers of Antwerp. Also from Antwerp comes another double virginal made by Ludovicus Grovvelus in 1600 and a two-manual clavecin with interesting structural innovations, made about 1650 by Jean Couchet.

Other keyboard examples on view include a one-manual Italian harpsichord thought to have been made for the Colonna family; an early seventeenth century Italian clavichorium or upright harpsichord, decorated with a scene of King David playing the harp; and a German chamber organ dated 1758 which is decorated not only with scrollwork but also with a painting of Saint Cecilia playing an organ and accompanied by an angel with a bass viola da gamba.

The latest keyboard instrument on exhibit is the famous pianoforte built in 1721 by the inventor of the pianoforte, Bartolommeo Cristofori, who was the instrument maker for the Medici family. The piano is again in playing condition and has been used in Museum concerts for the performance of the earliest Italian sonatas composed for the pianoforte.

Other instruments on view which were fashionable in the baroque period although they were not strictly orchestral instruments, include the hurdy-gurdy, both lute and guitar-shaped, represented by elegant courtly examples; small bagpipes—musettes and cornemuses; a psaltery and its cousin, the dulcimer.



SHRINES

A Hoosier Shrine

LANE PLACE

By THEODORE G. GRONERT

Just across the way from the modern municipal building is a park owned and maintained by the city of Crawfordsville. The park, decorated with masses of shrubbery, old-fashioned garden plots and shaded by stately old trees, is an attraction in

its own right and would be notable for its appeal to nature lovers, if no other attraction existed.

There is, however, a center of interest in the park that is even more appealing because it combines the aesthetic and historical in a form

that recaptures for the visitor the traditions of another day. No student of frontier life could look upon the mansion, centered in the park, and not entertain the fleeting hope that somehow in this day of machine-made turmoil, we might recapture some of the stability reflected in the pioneer structure known as Lane Place.

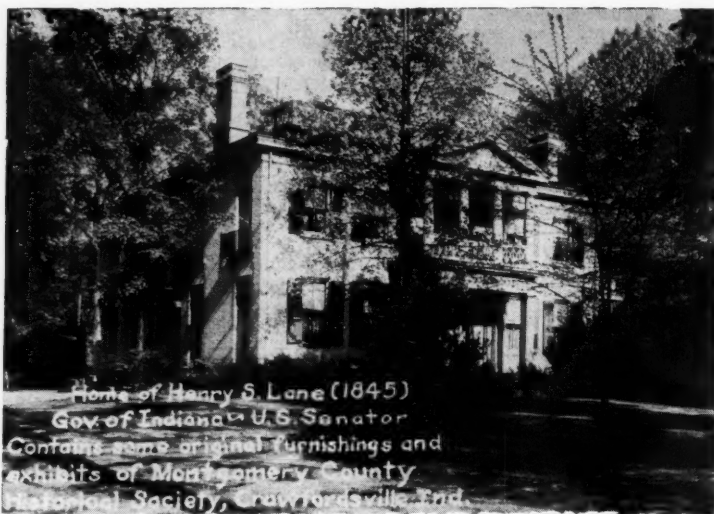
Henry S. Lane, builder of Lane Place, was one of the pioneers who came to Indiana from his birthplace in Montgomery County, Kentucky. The roll call of the Indiana pioneer society is studded with names of those who give their place of origin as Kentucky and to this day there persist in many parts of the Hoosier state social traditions that came into the state by way of the Blue Grass Region of Kentucky.

The Lane home is one of the tangible expressions of the Kentucky tradition, that through the work of Montgomery County Historical Society and the generosity of the city of Crawfordsville has been preserved for posterity. It was modeled after a plantation home of the Blue Grass and its balustraded porch, central balcony and wide entrance recall the architecture so notable as a feature of Kentucky. The interior of the house with its winding staircase, high ceilinged rooms, and numerous fireplaces are all in the plantation tradition. Contemporaries spoke of it as the most impressive building in Montgomery County and Indiana has few pioneer landmarks that excel the Lane homestead in its combination of historic and aesthetic appeal.

Henry S. Lane, coming from a well-to-do family, had greater educational opportunities than the typical Kentuckian of pioneer days. He attended a country school that offered a more ambitious program than that available in the ordinary log cabin school. At sixteen he had attained enough background to enter Mt. Sterling Academy, where he came under the influence of one of the notable pioneer teachers, Judge Silas Robbins.

When he had completed his academy course, Lane decided to study law. For this purpose he moved to Bardstown and served his apprenticeship in the office of his uncle, Colonel James Sudduth. While at Bardstown, Lane made a speech appealing for a settlement of the slavery issue by compensated emancipation, to be followed by compulsory colonization of the Negro.

Like Henry Clay, who was his ideal of a statesman, Henry S. Lane was a lover of the Union who combined traditional love of his state with an equally ardent nationalism. Like Clay he was constantly struggling to reconcile the sections of their struggle concerning the slave issue. The great compromiser died before the issue was resolved in Civil War, but Henry S. Lane, as in the case of so many contemporaries, was forced to face the tragic experience of Civil War. Undoubtedly his migration to Indiana was due in part to his unrest in the face of the divisions that were appearing between friends and families. In any case, in March, 1834, Henry



Home of Henry S. Lane (1845)
Gov. of Indiana—U.S. Senator
Contains some original furnishings and
exhibits of Montgomery County
Historical Society, Crawfordsville, Ind.



DRESS WORN BY MRS. LANE, MODELED
BY MRS. NOBLE SHAW AT LANE PLACE

S. Lane crossed the Ohio at Madison, Ind., and with his young wife, Pamela, traveled over the long trail to the pioneer town of Crawfordsville.

Pamela Jameson Lane came from a well-to-do Blue Grass family, whose ancestry, connected with the Balls and Washingtons, can be traced through Virginia cavalier stock to the Norman invaders of England. She belonged to that group of courageous pioneer women who faced the toil and privation of the frontier to establish homes in the Northwest. Her tragic death in 1842 brought an end to the activities of a woman who had, in the brief span of her Crawfordsville career, won a high place in community life.

In Lane Place there are documentary and other relics to recall the young bride, who had spent such a brief while in the pioneer town. There is the original copy of Pamela Lane's first letter from her new home to her Kentucky relatives. In the study hangs a sampler made by the wife of the young Crawfordsville lawyer when she was Miss Pamela to her friends in Mt. Sterling, and suspended from the back of Daniel Webster's Senate chair is an invitation issued to Mrs. Henry S. Lane by the great orator's wife. Finally there is the grief-filled letter written from Washington by Henry S. Lane to his wife's relatives.

At the time of his wife's death Lane was serving as Congressman from Indiana. He was an ardent Whig, a strong supporter of Henry Clay and a bitter critic of President John Tyler, who, elected as a Whig, had vetoed many party measures. In a strong attack on Tyler's use of the veto power the Congressman from Indiana declared: "I would rather see our brave army disbanded, our navy rotting and the Potomac rolling fifty fathoms deep over the dome of the Capitol than to ask John Tyler what laws should be passed."

In 1842 Lane was defeated for reelection and returned to Crawfordsville to resume his law practice. Three years later he married Joanna Elston, daughter of the pioneer banker of Crawfordsville. Lane House was remodelled about a pioneer house and became the residence, where for more than half a century, Joanna Elston Lane acted as a hostess to the political and social leaders of the state and nation. When the Mexican War began in 1846, Lane raised a volunteer company. It was from the steps of Lane Place that Mrs. Lane presented the company flag. Lane returned from the war with the rank of colonel, but any satisfaction he found in his promotion was overshadowed by his memory of the suffering endured by his men. He was troubled also because the addition of the Mexican cession brought the issue of slave extension to the fore. He saw promise in the Compromise of 1850, a promise that was dimmed by the death of Henry Clay, the Great Compromiser.

Henry S. Lane was facing the issue that so many thoughtful leaders faced during this period. In the end he joined the moderate anti-slavery group, was chairman of the first Re-



publican Convention in 1856 and was instrumental in securing the nomination of Lincoln in 1860. Lane was among those who hoped that the nomination of Lincoln over the more radical Seward might save the country from Civil War, but events moved too rapidly to their fateful conclusion.

Lane, who had been elected Governor of Indiana, was shortly elected United States Senator, and in 1861 began his service in that office. The letters in the Lane collection give appealing testimony to the tragedy that faced the country in 1861. Friends from Kentucky wrote him begging him to use his influence to avoid fratricidal strife and the Lane family was a house divided against itself. Henry Lane Stone, named after his senator-uncle, fought valiantly for the South, and another nephew, Val H. Stone, fought with equal fervor for the North. Virginians and Kentuckians who look back into family records and know family tradition can appreciate the tragedy inherent in Lane's position. He elected to stand by Lincoln and the Union and held to his position through four years of war.

When the war was over, however, he was not willing to go along with the extremists. He argued against the proposition to give the Negro full civil rights, because the newly emancipated people were not prepared for such privileges. He personally secured pardons for relatives and friends and was drifting further and further from the radical group when his term expired. He refused to run for a second term on the plea of ill health. It is true that he was not

particularly robust, but there is little question that a contributing cause arose out of Lane's feeling that he could not accept the policies of radical reconstruction.

Since his death, June 18, 1881, there has been a recurring interest in the record of a man who occupies an important place in American annals. An exemplar of pioneer oratory, a friend and ardent supporter of Lincoln, congressman, governor and senator; he deserves high rank among pioneer Hoosiers.

In recent years the Montgomery County Historical Society has taken steps to perpetuate the memory of one of our eminent leaders and with the aid of the city of Crawfordsville has already accomplished part of its mission. The Lane mansion has been preserved and its former furnishings restored. A pioneer room, a glassware and china exhibit, and a war records room are added attractions, but the center of interest remains in the rooms where original furniture and decorations serve as reminders of our living past. Today it stands, centered in a beautiful park, a fitting memorial to Indiana's adopted son, who over a century ago, rode the long trail from Kentucky to the little frontier town in central Indiana.

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Circusiana

"The Show You Know"

By DANA STEVENS

"The Show You Know," the Al G. Kelly & Miller Bros. Circus, is a mud show. In the circus vernacular this means that it is a traveling show which goes by road, not rail. When traveling, it is an exciting caravan of brightly painted trucks, vans, trailers and automobiles—stretching almost two miles or more down the highway.

Each season the Kelly-Miller Circus covers over 8,000 miles and carries with it more than 100 animals, plus some 250 men, women and children whose combined talents, skills and hard work go into putting up and tearing down this second largest wild animal circus once each day.

And wherever it goes it carries with it too, all the special sights and sounds and smells that spell circus. In each snap and crack of its billowing canvas on every lot, there is the romance of distant lands, strange people, curious costumes, magic performances and animals from all over the world. This is the special world of wonder and magic which wafts the young and old alike from commonplace, care-ridden existence to zones of pure and unfettered joy.

The Al G. Kelly & Miller Bros. Circus, now recognized as carrying one of the largest and most varied and costly collections of rare animals now exhibited with any American circus, is owned and operated by Obert Miller and his two sons, Kelly and D. R. Miller.

From the time he was a young man living with his family in Smith-Center, Kansas, Obert Miller has had circus fever. For many years he trouped with his performing dogs and ponies in vaudeville, played fair dates, and joined out each season with various circuses around the country. But behind it all was his personal dream of one day owning his own show. In 1934 that dream became a reality, and the Al G. Kelly & Miller Bros. Circus started on its long and steady climb to the top ranks of the truck shows.

In the past twenty years, Mr. Miller has seen many changes in his show—the most pronounced, perhaps, being the change in size of his canvas big top. The first one he owned he made himself, and he and his two sons and their wives put it up and took it down themselves. Now a large and hard working crew of men

and elephants are required to do the job each day.

Obert Miller remembers very well too, the early days of his circus when each member of the family literally "doubled in brass" in all respects. He worked the dog and pony acts; D. R. walked the tight wire and clowned the table rock; Kelly sold and took tickets and looked after the canvas; and Isla, D. R.'s wife, and Dale, Kelly's wife, cooked, rode horses, and did a swinging ladder act.

As the show grew and prospered it became no longer necessary for each member of the family to bear the brunt of so many extra duties, but they all, nevertheless, still like to take their turn at performing under the huge canvas big top. Mr. Miller still enjoys working his dogs and Shetland ponies; D. R. and Isla put a herd of bulls through their paces, and Dale and Isla still like to make opening spec perched high on the head of an elephant, or sitting gracefully astride one of the many beautiful horses the show owns.

The Kelly-Miller Circus winters in Hugo, Oklahoma, in winter quarters as new and modern and complete as money and time can make them. Here all equipment is repaired, reconditioned, and painted for next year's tour. Here new animals are trained and readied for their part in the coming season. And here circus personnel from all over the world work and practice to improve their acts.

Equipment-wise, when on the road, the Kelly-Miller Circus has no equal among truck shows. Everything is motorized, of course. The Circus maintains its own portable garage-machine shop, employing six or more automotive mechanics. They also have six full-size trailers equipped with full-length berths for the working men.

In order to feed its personnel, the Kelly-Miller Circus carries one of the most complete and sanitary dining units in the business today. The dining tent is 40 by 80 and has mosquito netting side walls. The cook house is housed in an all-steel semi-trailer, and an all-steel deep freeze unit is carried on another separate truck.

The electric power for brilliant lighting of the midways, main tent, menagerie and boxoffice as well as current for the public address system is generated by two 35,000 watt diesel electric plants. Both are mounted in a specially equipped power truck.

To help handle the great amount of canvas needed for the 8-pole big top, the Kelly-Miller Circus uses a specially constructed canvas loader. This canvas loader consists of an arrangement of hydraulic spools on which the canvas is wound and unwound by power.

The elephant herd is transported by specially reinforced trailers, and is not walked overland or shipped by baggage car as is oftentimes argued. An air conditioned, all-steel transport carries the giraffe, and an all-steel den truck is the home of "Miss Oklahoma," the world's only trained hippo.

Every year of its twenty years, the Kelly-Miller Circus has added new equipment, more animals, and new ideas in circus moving. Perhaps the most important change in the Kelly-Miller Circus layout occurred in 1952, when the circus added more animals to its collection and divided the display between the menagerie and side show. Heretofore, Kelly-Miller had spotted all cages in the side show, while elephants and horses were in the menagerie. The '52 aggregation showed part of the cages, some lead stock and the bulls and horses in the menagerie, while the side show had other cages, the camels and zebras and the platform acts.

New and larger canvas was also added in 1952. The big top was a 110 with five 40's and two 30's using eight poles and covering five rings and two stages. The menagerie top was increased to a 60 with five 30's and the side show was upped to a 60 with four 20's.

But in spite of its ever-growing size, the Kelly-Miller Circus has played very few large cities. Mr. Miller has always held to the belief that if he brought "real circus" to the smaller communities, they in turn would pay him in kind. And they have—year after year.

The Kelly-Miller Circus has covered territory where no other shows ever are seen. Kids in Britton, South Dakota, have laughed at the rousing antics of the Miller clowns. Kids in Tecumseh, Nebraska, have cheered Col. Wm. Woodcock and his performing elephants. Kids in Booneville, Arkansas, have thrilled to the acrobatic feats of headline aerialists. And each year kids all over some fifteen states wait for the Kelly-Miller billposters to announce the coming dates for the big show.

King City, Missouri, is another smaller community that took the Miller Circus to its heart. And small wonder for it was the first circus to play this town in thirty-three years.

And the littlest town, neglected so often by other amusement enterprises are proud to entertain the circus folk. The newspaper in one North Dakota hamlet, wistfully happy that it "at last again was on the circus map," stated, "With all these nice thoughts, the amusement seekers of this area welcome back to our community the Kelly-Miller Circus during its future season's tours, assuring them that they will always find a welcome in regal form from officials as well as the public."

Thus it may be seen, that in the twenty years of its existence, the Al G. Kelly & Miller Bros. Circus has indeed lived up to its motto as being "The Show You Know." Watch for it in your town.

WANTED

Any information or material on the early American circuses touring the United States before 1900. Photos, Equipment Lists, Advertising, etc. Write first with full description of what you have and price.

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Water-Colors Pastels

PAINTINGS

How Old Is a Frame?

By MARK TAYNTON

In examining old paintings, one often wonders if the frame is of the same period of antiquity as the picture. Is there any way to "date" a frame by its appearance or its style?

When the condition of the frame is consistent with that of the canvas, the frame "looks the part" and is probably contemporary with it. The canvas of a Dutch or Flemish landscape of the mid-nineteenth century for example will not likely be particularly dark with age, and there will be a similarity in appearance of the stretcher wood and the frame material if they are of the same age.

But the farther we go back in point of time, the less likelihood that an old painting will have a frame of equal age. One of the functions of the frame is to protect the picture, and in so doing frames sometimes get pretty hard usage. More than likely most really valuable pictures have had a number of frames, and some during relatively short lives. Curiously, there are several reasons why this is likely true, and not all of them are related to the lives of picture frames.

Unfortunately, picture framing is dictated largely by custom. A large share of humanity apparently is not burdened by artistic inhibitions, and to them framing a picture simply means putting something around it to make it impressive. It isn't a matter of suiting the picture, but rather a problem of satisfying the ego of the man who owns it. If the other fellow has gold frames, let's by all means have a gold frame, and a better one if possible. In the past, too, houses were different. Wealthy people

had massive houses, loaded with ponderous furniture, and draped with dark and heavy cloth. Frames had to be big, or they wouldn't be noticed.

Methods of making frames have changed, too. Originally, frames were mostly carved wood. The basic decorations were essentially hand tooled, and coated with gesso only as a basis for gold leaf.

As mechanical methods of duplicating in plaster were developed, frames began to take on more and more elaborate decorations, until in the Victorian period they became simply masses of plaster stuck on

to cheap wooden bases. If you want to see the culmination of the machine and plaster age, look at some of the massive plaster and gold mouldings used for framing engravings in the Eighties.

Although there are some modern framers who insist that the frame shall suit the picture, and who therefore do not hesitate to use a Louis XIV frame on a canvas right off the easel if they feel it enhances the appearance of the picture, even today there is a general urge to use

(Continued on page 40)



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INDIAN PORTRAITS, landscapes and western views by Julian Scott, Peter Moran, Gilbert Gaul, Burbank, others. Civil War illustrations, Waud, Forbes, Meeker, Taber, Davis, Fenn, others. Photographs of Civil War scenes, military figures, others. — Leonard Beans, 654 Stuyvesant, Trenton, N. J. jly2426

ON TIME . . .

Conducted by L. W. SLAUGHTER

Collectors' Watches

By L. W. SLAUGHTER

For a long time I have wanted to write about antique watches in these articles but the difficulty in obtaining good illustrations has been a deterring factor. I have been a little more fortunate in this respect recently and I sincerely hope that the very unusual timepieces presented this month will be of interest to our readers.

As a collector of old timepieces, I now find my interest about equally divided between clocks and watches. In general, the workmanship in watches is, of necessity, much finer than in clocks. From this standpoint, they are more intriguing. On the other hand, clocks permit a much greater latitude in case design and mechanical development.

I have recently acquired a few watches that, in my opinion, are rare and unusual, if not unique. Fortunately, I have been able to get some reasonably good pictures of them to use as illustrations.

Illustration No. 1 is a magnificent specimen of early complicated watch-making. It is a quarter hour repeating watch; that is, when the stem is depressed, it will strike the last hour and the quarter hours following

it. For instance, if the time is ten forty-six, the watch will strike ten and, after a hesitation, will strike three times to indicate that the time is three-quarters past ten.

This watch is housed in a superb case of 18-karat gold with beautiful engraving on the back and a rope effect around the case body. The enameled dial is composed of the chapter ring only with the open and covered with glass center which lays bare the striking mechanism and the under the dial mechanism, which is beautifully finished. The underplate, upon which this mechanism is mounted, is exquisitely engraved and this of course shows through the opening.

This watch is of French origin by an unknown maker and would date about 1800 or earlier. It is a fusee and verge movement. The hands are superb.

Amazingly, the entire watch is in near mint condition and is a reasonably good timekeeper.

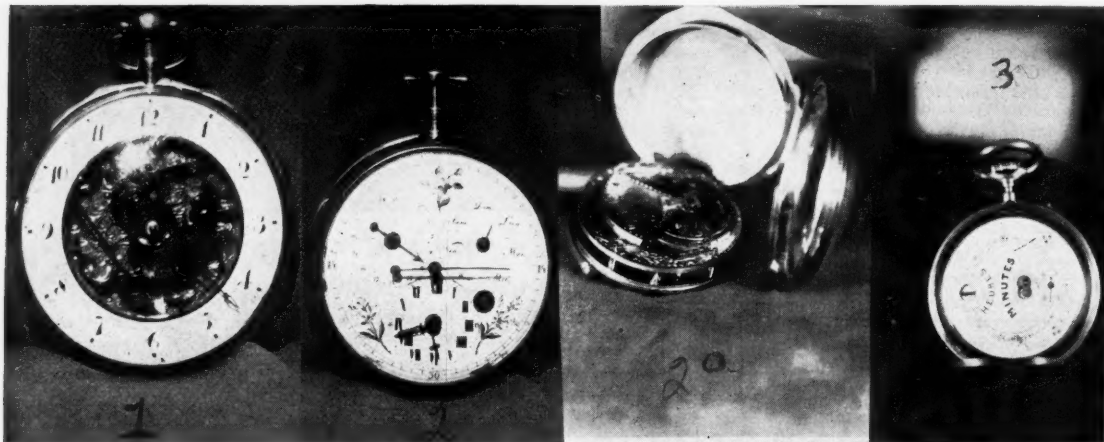
Repeating watches of this age and character are rare. They deserve a high place in any collection. Modern repeating watches are still made today, mostly in Europe. They are

found only in the most expensive shops in metropolitan areas and range in price from four hundred to twelve hundreds dollars and even much higher.

The early striking and repeating watches were not made as novelties. They served a serious purpose. Travel was almost entirely by stage coach or carriage. At night there were no lights by which the traveler could read the dial of his watch. The only way he could tell time was by holding the watch close to his ear, pressing the stem and listening to the strike. As a matter of fact, this kind of timepiece in France was known as a traveling watch or traveling clock.

One must understand the reasons for a particular kind of timepiece in order to fully appreciate it. This watch, as a novelty, would have some interest. As a utility item, designed for a specific purpose, it is wholly and continually absorbing.

Illustration No. 2 shows a watch that holds a tremendous fascination for me. It is of German make with the word "Dresden" and a serial number 5578 engraved on the balance



cock. There is no other identification. It is a very large specimen in a sterling silver case. The case is two and one-half inches in diameter with an overall thickness of almost a full inch. To the top of the extended chain ring, the watch measures almost three and one-half inches.

As the illustration shows, this watch has three dials. The lower one is the time dial with Roman numerals. The minute hand is pierced and very lovely. The hour hand is not as graceful and may not be original. The minute hand is undoubtedly original. The watch is a reasonably good timekeeper.

The upper left hand dial with a single hand is a date dial numbered from one to thirty-one. The actual numbering is one, three, five, etc., with a dot in between to indicate the even numbered dates of two, four, six, etc.

The upper right hand dial is for the days of the week and here, for the moment, I am stumped. The days are not in German and I have as yet been unable to determine the language. The days are abbreviated in script as follows: "Lun., Mar., Mer., Ieu., Ven., Sam., Dim." "Dim." is at the top and, from the usual arrangement of calendar dials, I would assume it to be Sunday, followed by "Lun." as Monday. I am not at all sure about this.

There is a sweep second hand that appears clearly in the illustration and the outer ring of the face is graduated in seconds. The movement of the sweep second hand is altogether fascinating. Each movement is a jump which moves exactly one-half second on the seconds markings. One movement will stop midway between the seconds marks while the

next will be almost exactly on the mark. We will see the reason for this when we examine the movement.

The dial of this watch, which is porcelain, is beautifully decorated with three exquisite Dresden type paintings. On either side of the time dial, there are two tiny wildflowers in green with lovely detail. At the top there is a red rose with green leaves surrounding it. These are hand paintings and very beautifully done. This watch does not appear to be nearly as large and cumbersome as its dimensions would indicate. The three dials are perfectly and symmetrically arranged in the face and the three flowers bring the whole ensemble into perfect balance. The effect is one of grace and symmetry rather than bulk.

The case of this watch, incident-

(Continued on page 41)

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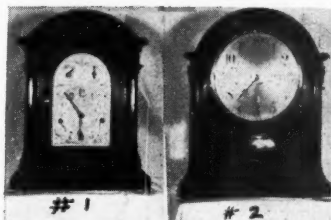
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SPECIAL SERVICE, hand painted clock tablets for clocks and mirrors. Clock dials restored and reproduced. Replacement of missing parts. Design and construction consultant on mirrors and clocks. Guaranteed service since 1921.—Hy Berks, 64 Charles St., Boston 14, Mass. Cap. 7-7005. s124262

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FOR SALE: Clocks & parts. 1 clock tablet, 10½x8", winter sleighing scene, beautiful colors, perfect, \$12.50. Tablet, 11x5½", needs retouching, \$4. Postage extra.—Coppernoll's, Palatine Bridge, N. Y. s3612



No. 1. Illustrated. Fine German Westminster Chime Mantel Clock imported and sold by Bailey, Banks & Biddle Co., Phila. Mahogany case in good condition. Silvered dial. Plays Westminster Chimes at each quarter hour and strikes the hour. 15" high 12" wide ----\$65.00

No. 2. Illustrated. Another fine German Westminster Chime Mantel Clock imported and sold by Bailey, Banks & Biddle Co., Phila. Beautiful mahogany case with four fluted columns and carved capitals. Bevelled plate glass in front and two sides. Heavy brass pendulum. Silvered dial 7" diameter. Case 16½" high, 19½" wide ----\$70.00

German wall type box clock. 9¾" wide by 11½" high. This is a wall clock with very old pine cone weights. Small porcelain dial is set in a deep repousse gilded background. Hinged glass door covers whole clock. Strikes the hour. ----\$30.00

Ansonia 8-day striking movement in a rose and flowered china case. Proof condition. 9½" high, 9½" wide. ----\$36.00

Seth Thomas Sons & Co. French type, 8-day, striking movement in a beautiful metal figure case. Good figures of a maiden with water jug and a pilgrim at an oasis shaded by a palm tree. Porcelain dial and heavy crystal. Case finished in bronze lacquer. 14" high, 14½" wide at base ----\$36.00



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Beautiful Ansonia brass and glass clock. Nicely figured base and crown with urn and flame finial. Base and crown rebronzed. Porcelain dial with exposed escapement. Four sides are clear, bevelled glass, making entire movement visible. 16" high, 9" wide ----\$50.00

30-hour single steeple clock in rosewood veneer by Wm. Johnson, N. Y. Only a few minor breaks in veneer at base; otherwise in good condition. Orig. painting of cathedral in door retouched. 19½" high, 10" wide at base. Strikes ----\$25.00

Fine French marble clock with porcelain dial, visible escapement and heavy mercury pendulum. Polished black marble with mottled brown marble in broad columns and a round dial. Brass bezel with heavy, bevelled glass. Pendulum swings behind glass. 8-day fine French movement. Strikes half-hour and hour. 18½" high, 15" wide ----\$45.00

WATCHES

Quartier Au Locle watch in plain, open silver case. Diamond jewel cap. Fusee verge watch. Greenish porcelain dial with bold Roman numerals. Good hands. Perfect throughout and running. Bulseye crystal. Key wind. About 12 size ----\$30.00

Les Bronets, Swiss lever watch in engraved silver hunting case. Full ruby jewelled. About 12 size. Beautiful decorated greenish dial with Turkish numerals. Gold hands. Key wind. Perfect and running ----\$30.00

Beautiful little ladies' size Swiss cylinder escapement watch by Hult. Rubis in nicely engraved open silver case. Perfect and running. A most unusual little watch ----\$21.00

All above clocks in running condition. Send for complete list of clocks and watches.

Photos of clocks 20c each.

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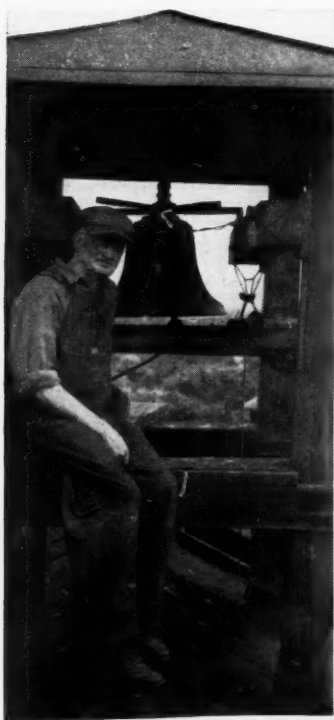
BELLS

Conducted by LOIS E. SPRINGER

The Old School Bell

By LOIS E. SPRINGER

Photos and story of LaFayette's historic bell were contributed through the courtesy of Irving E. Johnson, another devoted reader of HOBBIES.



"Shorty" Kemble pictured in the tower of the Ford School just before the bell was taken down.

FOR SALE

FARM BELLS, all sizes. — Patrick's Antiques. Marion, Ohio. au6652

Letters really are wonderful things, especially when they say complimentary things about a column. But also they prove to be wonderful things when they make constructive suggestions, give new ideas and point out an unintentional error.

This department is increasingly thankful for the growing volume of mail. Every week letters from the United States and other parts of the world reach us, and we find them all helpful, interesting and very welcome.

Some weeks ago we had a communication from C. L. Bopp of Iowa, author of *The Old School Bell*, commenting on the fact that he would like to see us devote a column to old school bells. Says Mr. Bopp:

"From time to time I have read what you have to say about bells and the antiquity of bells.

"I am not a collector of bells, but as yet I have not seen anything about the old school bell, though it may be one of the most important bells in our land unless it should be the Old Liberty Bell.

"Through the years the old school bell has been a signal of Liberty in the westward trend of our nation's progress; and since the first days of America's pioneers it has helped to establish our Great Empire of common wealth in this United States of America."

Apparently other readers share Mr. Bopp's sentiment towards these old bells, for several have sent stories of early American school bells being rescued from oblivion and possible destruction. We are happy to give our readers two or three of these stories.

It is, in fact, gratifying to learn of so many individuals and groups interested in preserving our common heritage in the early American school bell. Too many bells of this type inevitably suffer the fate of the old and dilapidated buildings they have served these long years. Too often newspaper headlines reveal that: little 84-year-old Central School is in a sad way. The floor is worn, the roof leaks, plaster is falling, and the bell has been blown from its

tower and lies shattered on the ground; or again, fire topples school bell tower as century-old building is consumed by flames.

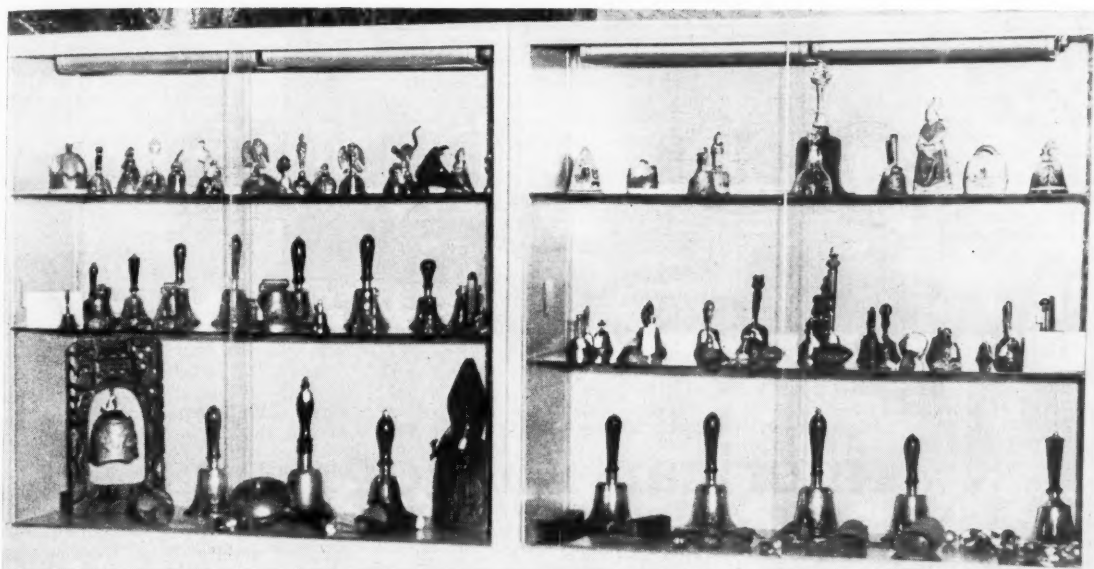
Such will not be the fate, however, of the old Ford School bell at LaFayette, Ind. When the Ford School was recently torn down to make way for a new armory, public spirited citizen Dave Chambers engineered the removal and preservation of the old school's bell. A local foundry made a trunnion to support the bell in its new place of honor and it may now be seen in Lafayette's Tippecanoe Museum. Stone blocks bearing the name Ford School and the date of the building, 1869, were also turned over to the museum.

The school's belfry was an old landmark in LaFayette, being one of the highest points in town. According to "Shorty" Kemble, who served as custodian at the school, it took fifty feet of rope to ring the bell from the third floor of the building.

Cast in 1871, the bell had served the school faithfully for over eight decades. Among the many who answered its call to learning was John T. McCutcheon, former noted cartoonist for the *Chicago Daily Tri-*



The bell as it appears today in Lafayette's Tippecanoe Museum.



Visitors to the Springfield (Massachusetts) Institute for Savings were privileged to see a number of historic hand school bells when Morton B. Miner's collection was on display. An enthusiastic collector of all types of bells, Mr. Miner is especially fond of these old hand bells which were common to almost all schools years ago but are now fast disappearing from the American scene. Mr. Miner keeps a large number of these old bells, anywhere from 60 to 100, on permanent display in his office.

bune. In his memoirs, Mr. McCutcheon recalls attending the old Ford School.

It is something of a coincidence that this fine-toned bronze bell is a product of the famous Van Duzen Bell Foundry of Cincinnati, Ohio, which likewise is now entering a new chapter in its own career. Having turned out fine bells since 1837, the company is changing ownership. The Van Duzens are gone and the foundry is being reorganized among new owners who, however, assure us that their fine craftsmen will continue to cast beautifully toned bells.

Also coincidental is the fact that another old school bell, product of the same Van Duzen Foundry, is being singularly honored this year. This one, too, was cast in 1871 and had hung all these years in the California, Ohio, school until the building was recently taken over as a community center. After years of neglect in its boarded-up belfry, the 600-pound bell was carefully removed and cleaned. The bell was last heard pealing out victory at the end of World War I, but its voice, so long silent, was found to be still pleasing and mellow. As a result, Mrs. O. B. Kaiser, prominent club woman and civic leader in the Cincinnati area, enlisted the interest of the Indian Hill Chapter of the DAR in finding a use for this fine historic bell.

At her suggestion, the bell was presented to the beautiful Indian Hill Church of Cincinnati as a memorial to the late Senator Robert A. Taft who is buried in the cemetery by the church. Here the bell will enter upon

a new role of summoning the congregation to services under the Rev. Luther Tucker, minister of the Episcopal-Presbyterian congregation of the Indian Hill Church.

Cast at a cost of approximately \$75 in 1871, the same bell being cast today would cost almost \$1,000, officials of the Buckeye Foundry claim. However, in the minds of the hundreds of pupils who were called to school by this bell, its sentimental value far exceeds its original value in dollars and cents. Among the many individuals intimately interested in the new role being played by the California, Ohio, school bell are members of the Abraham Ebersole family. According to historical accounts, the plot of land on which this school was erected, sometime prior to the Civil War, was the gift of the Ebersole family. The land had been in their possession since 1798. After the school had been erected, through popular subscription, Miss Mary Ebersole donated the bell along with other gifts.

Frank Parker who, at the age of six years, attended the opening of the California, Ohio, school, still lives in the immediate vicinity and has been much interested in following the course of the old bell in its move to Indian Hill Church.

Mrs. W. P. Wunder of Cincinnati has likewise taken an active interest in this historic bell. And it is to her that we are indebted for piecing together the bell's story. Writes Mrs. Wunder:

"I am particularly interested because I attended that school when a

child and my husband's first job was with the Van Duzen firm who cast the bell for the California, Ohio, school. Many pleasant memories still linger around those old school days at California, when I was a catcher for our ball team, whose games were interrupted all too soon by the bell sometimes."

From Kilgore, Tex., comes an account of a school bell that has ended its colorful career in a very different but fitting manner. Mrs. Maude LaNicca, an ardent HOBBIES reader, tells us of the town's famous Victory Bell which now stands in the patio of the Kilgore High School as a symbol of school spirit.

First used as a ship's bell, it was bought by Captain J. M. Thompson from a ship harbored in New Orleans in 1879. The ship sold the bell because it was cracked and of no further use. Captain Thompson shipped the bell to Kilgore and when it arrived the crack was filled with twenty silver dollars which were melted for that purpose.

The first school in Kilgore was built seventy-five years ago by Captain Thompson and it was for this building that he purchased the bell. For many years it remained in Alexander Institute, as the school was called, and old timers declare that its voice could be heard for a distance of three miles. When the Institute was sold, the bell served briefly at the local Methodist Church before it was again used as a school bell. When the present high school

(Continued on page 46)



American Lithographs

Why collect American lithographs? That is a difficult question to answer. Antique collecting in America, not so many years ago was on a purely parvenu basis; every up-and-coming American millionaire had to own a completely furnished replica of a French grand seigneur's chateau, an English duke's country seat, the palace of a prince or cardinal or 16th century Spain or Italy, one or all, just to prove that he was a better man. And present-day collecting, according to many leaders, represents a nostalgic urge, the appeal of the things we remember as children. But the prints of Currier & Ives and their contemporaries certainly reflect no grandiose dreams, and few of us in 1954 can actually remember them on our walls. Of course the Currier lithographs, like pattern glass and other specialties, appeal to careful and tidy souls because they have been listed and valued and the collector needs only a check list and a checkbook. But more and more Americans are buying American prints in general because they like them, not as investments. Since they have no imposing historic value, and, at

best, slight claim to artistic importance, their popularity must be based on their Americanism.

That, however, is something, a lot, in fact. We Americans came of age only a few years ago in the sense that we learned to appreciate our own American art, literature, music and antiques. Many of us in all these fields, especially that of antiques, have undoubtedly gone too far, preferring native junk to the finest importations, and have been misled into collecting some ephemera better forgotten. So let us put it that American lithographs represent the middle ground, with more or less significance as "bits of a vanished America," but also with the appeal of decorative color and line.

Also among these prints, any one can find a reflection of almost any special interest. The collector of old skates can have a number of skating scenes, by Currier and Ives and others. Enthusiastic gardeners can have their flower prints, and, if these seem not sufficiently authentic, those lovely lithographed advertise-

ments, mainly from western New York, with each flower and fruit accurately if optimistically delineated. The musician can have portraits of American and foreign musicians and lithographed covers of American sheet music. And the business man can find, if not invariably or immediately, some print connected with his "line"—farm machinery, insurance, railroads, the stock market, to mention a few at random. And, of course, those whose interest is in history generally or specifically in particular individuals or localities, usually have a good selection of prints to illustrate it.

The collector of prints as such will, of course, want the "high-spots," regardless of any interest in their subjects.

(Continued on page 53)

PRINTS WANTED

Good Prices Paid for Currier and Ives prints.—Earl Romey, Bluffton, Indiana. au122511

WANTED: Currier & Ives winter scenes. Highest prices paid for the large folios.—T. M. Reece, Boonville, North Carolina. jcl26121

CURRIER & IVES, all subjects. — Jacques Schurre, 313 Maple Ave., Falls Church, Virginia. au6614

CURRIER & IVES green curtain. Presidents Taylor, Fillmore, Pierce and Buchanan.—Jack Denis, Brentwood, Tenn. n12233

CURRIER & IVES lithographs wanted. Especially homesteads, railroads, winter, western, hunting, fishing, ships, farm, flower, fruit scenes. Large or small folio. For one dollar we will send you a list of 1800 Currier prints we will buy and the prices paid. Your dollar refunded with the first print.—A. R. Davison, East Aurora, N. Y. s63371

RAILROAD PRINTS, paintings, showing trains before 1915. Also other interesting railroad items. American historical prints and paintings, Washingtoniana. — Leonard Beans, 654 Stuyvesant, Trenton, N. J. jly3433

ORIGINAL Harrison Fisher drawing. —902 Willow, San Jose, Calif. jly127

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EARL ROMNEY

112 W. Washington St., Bluffton, Ind.

How Old Is A Frame?

(Continued from page 35)

a similar type of frame on practically everything. (It must be admitted of course, that the frame as well as the picture should suit its surroundings.)

Subject then to the custom of the period, the whim of the individual, and at the mercy of whomever might be charged with the job of moving furniture, is it any wonder that pictures seldom come down to us today with original frames? Further, is there any way we can determine what a suitable frame would be, in the point of time, for any particular antique picture?

Framing pictures is an artistic job. A frame that really suits a picture must be chosen with an eye to shape, width, depth, color and design, for the picture itself, as much as the particular period of its origin. Good framing requires above all else, taste, and in the matter of taste, as antique fanciers well know, age has little to do.

Although it is perhaps difficult to classify frames by periods, they may be divided roughly into three general classes by appearance.

The most distinctive frame is the all wooden frame, hand carved, with ornaments chosen and designed for the painting itself. This sort of thing is seldom undertaken today, because

of the few craftsmen who work in wood. As the effectiveness of this kind of frame depends upon the conventionality of design as well as the quality of execution, it is not the sort of thing that may be attempted by an amateur with much chance of success. There are some very striking examples of this sort of frame in galleries, but only rarely is one encountered elsewhere.

A more common type that still turns up now and then in antique shops, is a wooden frame partially hand carved but with plaster ornaments at corners and mid points. Sometimes the plaster work was evidently original and designed for the particular picture itself, with very effective results. This kind of plaster work, like wood carving, required a high degree of skill and is almost a lost art today.

The modern version of the carved frame is the modern plaster frame, manufactured in quantities in Europe and shipped in to this country in standard sizes, all gilded and ready for toning. Its earlier counterpart is found in numerous shapes, sizes and depths and in all kinds of gold and gilt finishes. It has been a common type of frame for many years and is found around most good pictures when they appear at sales and auctions.

The third and most versatile frame is of course the made-in-length and cut-to-measure moulding, that any framer can join up for you into a frame on demand. Although mouldings of a sort were used many years ago, it is only since the machine age that mouldings have been pre-finished for joining into frames. In the simpler designs, and for some types of pictures, a joined frame is eminently suitable, but in the heavier mouldings and the large designs it is difficult to match the pattern in such a way as to give the impression of continuation. This is one type of frame that might be said to be inappropriate to an old picture. Machine mouldings came into use so recently that they are patently not antique.

never seen anything like it. It is regulated by a very fine hair spring composed of only three or four turns. The escapement is of the cylinder type with an exceptionally large and heavy escape wheel. There is no fusee and the spring is not enclosed in a going barrel. The movement is hinged to the case as one would expect.

The balance wheel movement is slow and sounds more like a clock than a watch. This, of course, accounts for the fact that the sweep second hand in front moves a full half-second at each move. In other words, it takes a half second for the balance wheel to move in each direction and a full second for it to complete its full swing.

This entire watch is in near perfect condition. There are only a few small chips in the porcelain dial at the extreme edge and outside the seconds ring. They are almost unnoticeable when the case is closed.

During the course of my collecting, I have handled many watches and have, of course, examined other collections. I cannot recall having seen anything like this watch. I consider it therefore to be absolutely unique. I believe it to be authentic eighteenth century.

Illustration No. 3 is a watch of no such importance as the preceding ones but of some interest nevertheless.

This is a much later watch. On the back of the case there is engraved: "Riesenburg den, 1.4.1888" which serves to date it very well. This is a direct reading watch and has no hands. Figures denoting the hour and minute appear in the two open windows in the dial; the hour above and the minute below. There is a conventional second hand working above the face. There is some very exquisite decoration on the porcelain dial in hand-painted enamel in delicate colors.

This watch is often called a jumper because the hour and minute figures appear to jump when they change. One must watch closely to see this movement.

This watch was made by Cortebert Watch Co. and is of Swiss or French origin. It has a three-quarter plate movement, is full jewelled and a very good timekeeper. The movement is stem wind.

The case of this watch is plain sterling silver and is closed. On the front, it has two elaborately and deeply engraved initials which I am not able to decipher with certainty.

While this watch is not old enough to be considered an important antique, the type, nevertheless, is not seen very often. During the course of my collecting, I have had only one other like it and it was not nearly so attractive as this one.

I have been writing about clocks for a long time and I hope that the change to watches for a period of two or three articles will be a welcome change. In fact, I might hope that in the future I can cover both clocks and watches, thus satisfying both types of collectors.

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COLOR PRINTS. Flowers, fruits, birds, views, costumes. Fine old lace paper valentines. Wholesale and retail. Want to buy valentines before 1870 only and silhouettes if stamped or signed.—K. Gregory, 222 East 71st St., New York 21, N. Y. f122342

CURRIER & IVES PRINTS. Send 25c in stamps for list, large and small folios.—Frank W. Mathews, Scottsville, N. Y. jai30821

CURRIER & IVES Send dime & large stamped envelope for list.—Jacques Schurre, 313 Maple Ave. Falls Church, Va. au6806

ANTIQUE posters. Collector's items: Circus, minstrel, drama, Gay Nineties, etc., \$1 ea. List for stamp.—Central Show Printing Co., Mason City, Iowa. d124721

ALL KINDS of small old inexpensive prints for dealers. Lots sent on approval.—Hazel Swayze, Pomfret Center, Conn. au3882

OLD COLOR PRINTS. Royal portraits, costumes, battle scenes, military, poultry, legal, flowers, fruits.—Paul Farron, Box 1031, Santa Monica, Calif. jly3023

BEAUTIFUL refinished handmade Currier frames made from old beds, tables, jam cupboards, feed boxes, for your fine bird, flower, Currier prints. Frames are 1½" wide and beveled and are made in pine, walnut, cherry, maple, mahogany. Frames are made in any size you desire. 11x14" pine frame \$2.50. Satisfaction guaranteed.—Anne Lacko, Foot-hill Rd., Somerville, N. J. my128463

TWO EARLY AMERICAN original black and white hand prints named "On Lake Champlain" 10½x32", by Ernest C. Ross; "The Hour of Rest" 19x30", by Houey Farrer. Private owner. Must sell. Please make offer.—Box FB, c/o HOBBIES, 1006 S. Michigan, Chicago, Ill. jly1033

On Time

(Continued from page 37)

tally, is entirely plain with a large box hinge on the left. The plain design of the case is intended to focus all attention to the face of the watch, which is where it rightfully should be directed.

Illustration No. 2a is an attempt to show the movement of this watch which, to me, is absolutely unique. The back plate of the movement is two inches in diameter and is exquisitely engraved all over. I have never seen finer work than this. The triangular shaped balance cock is very large and heavy and beautifully engraved around the edge. The balance wheel pivot is set in a ruby jewel and the regulating lever is an inch long.

The balance wheel is one and one-eighth inches in diameter. I have

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North Pole Bank

By F. H. GRIFFITH

A number of the mechanical banks were made to represent certain individuals, and in some cases, their connection with a historical event or an event of interest. The North Pole Bank, No. 30 in our numerical classification, commemorates the discovery of the North Pole

and was made at the time of the Peary-Cook controversy. Either Peary or Cook could be identified with the bank and it was apparently made this way so it could be sold to individuals on either side of the controversy.

The North Pole Bank was patented by Charles A. Bailey of Cromwell, Conn., July 26, 1910, and manufactured by the J. and E. Stevens Company also of Cromwell. Apparently, it was felt at the time that this bank would be a good seller, but it certainly doesn't seem to have been the case as indicated by the relative few that have turned up so far. Of course it's to be admitted that mechanical banks had passed their peak of popularity by 1910 and many of these later banks are the hardest to find today.

The bank pictured is from the fine collection of Mr. L. C. Hegarty and was found in New England a few years ago. It is in perfect original condition with no repairs and the paint is excellent. The lower part of the bank is painted in aluminum and the upper part is a bronze gold color. Inscribed on the upper part of the bank is the wording "North Pole Bank—Put Coin In Slot." The American flag is painted realistically with red and white stripes. As can be seen in the picture, the bank is decorated with a number of eskimos, seals, walrus, sleds, and the like. These are painted in gold tan and white.

From an operation standpoint, the bank is not particularly spectacular, but still the action is very appropriate and interesting. The picture shows the bank after the action has taken place. To operate, the flag is pushed down manually and it clicks into place inside the bank. In the left side of the bank (the viewer's right side) there is a coin slot. The coin is pushed into this slot and the flag pops up as shown. Coins are removed by the conventional type round Stevens' coin trap.

As mentioned at the beginning, some banks are identified with an individual or are a personal caricature. In some cases this individual is also connected with a historical or special interest event. An example of this is the World's Fair Bank. This bank commemorates the World's Fair and also Columbus and the discovery of America. After the World's Fair it was made without the name "World's Fair" imprinted on it. Of course, it still represented Columbus and the discovery of America.

In the case of the North Pole Bank, it is an example of a lack of any personal identity with an individual, but it still represents a historical event and you could choose your own hero, Peary or Cook.

The North Pole Bank may have simple action but it is a difficult mechanical bank to find and a fine addition to any collection.



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OLD SILVER

Salt Spoon Collection

By W. H. SCRIBNER

Much human history can, and has been, written around the theme of salt. For centuries salt was, aside from being a necessary condiment of tasty dishes and an agent of good health, the only known preservative for meats. American frontiersmen kept a wary eye open for forest-concealed licks and were prepared to dispute their possession with the red man. That onerous tax, the *gabelle*, undoubtedly played a fair share in bringing on the French revolution. An important consideration in the

military strategy of the leaders of the Confederate States was the protection of the South's few saline deposits from capture by the Federal armies. And in more recent times Mahatma Ghandi challenged the British Raj (which promptly jailed him) by procuring his own salt from boiled sea water.

Aware of the place of salt in a proper scheme of living, grandfather (as with his father before him) accorded white chloride of sodium a special place on his table; but in

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lieu of the shaker used by his modern descendant, his linen customarily sparkled with diminutive spoons wherewith he and his guests, dipping into a receptacle or receptacles, might flavor their dishes as individual tastes dictated.

Years ago Mrs. Iola Scribner, late wife of the present writer, happened across one of these spoons, the intricate design of which so intrigued

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| 8. Chop or meat platter with cov. dish, 9 1/8" across | 25.00 |
| 9. Bread tray, fluted and filigreed 11 1/2 x 5 | 20.00 |
| 10. 8 bread and butter plates by Gorham 6" gadroon border, ea. | 5.00 |
| 11. Heavy soup or punch ladle Trajan by Reed & Barton, 13" L., 3 1/4" bowl | 30.00 |
| 12. Foultry shears, Chantilly by Gorham | 15.00 |
| 13. 2 pc. carrying set, Chantilly by Gorham, set | 20.00 |
| 14. 6 luncheon knives, Chateau by Whiting, each | 2.50 |
| 15. 8 dinner knives, Trifancon by Inter., ea. | 3.00 |
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| 17. 6 dessert spoons, Bead by Whiting, ea. | 3.50 |
| 18. 6 dessert spoons, Keystone by Whiting, ea. | 3.00 |
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| 21. 8 round bowl soup spoons, Miss America, by Alvin, ea. | 3.00 |
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her that she resolved to make a study of them. The rest may be imagined by any person with antiquarian interests. Study led to a hobby, and the hobby resulted in a collection. At first the going was easy. But Mrs. Scribner was obviously not the only person in North American interested in salt spoons, so that eventually the ferreting out of hitherto unacquired specimens became increasingly arduous. Economic monopoly may once have been a possibility, but not John D. Rockefeller could have cornered the salt spoon market.

The years of search were nevertheless, rewarding, while the mileage totaled in the hunt was surely impressive. Years were consumed in tracking down rare patterns, and then—as is so often the case—two or three of such patterns would be stumbled across within a matter of days. Friends assisted in the quest. One, for example, found and forwarded a treasured specimen from abroad, then followed it hastily back across the ocean, because Herr Hitler, of unlamented memory, was making explosive passes at the United Kingdom.

(Continued on page 61)

SILVER FOR SALE

Sterling Souvenir Spoons \$1.50 ea. up. tax inc. Assortment sent on approval. State seal spoons, \$2. Foreign and enamel spoons, \$2.50 to \$10.00—Schwarz, 1806 Chestnut St., Philadelphia 3, Penna. d124872

UNUSUAL WEDDING GIFTS: Silver in Flatware and Hollowware—Frederick T. Widmer, Jeweler, 31 West St., Boston, Mass. (Est. 1844) LIBerty 2-3917. jly120291

FLATWARE: For active, inactive, and obsolete patterns in sterling silver, write us your needs. Prompt replies. We also have on hand a fine assortment of sterling, Sheffield, and silver plated silverware.—Edward G. Wilson, 1802 Chestnut St., Philadelphia 3, Pa. my120652

STERLING SOUVENIR SPOONS, \$1.50 each, tax incl. Foreign & enamel spoons, \$2.50 to \$10 each, tax incl. We ship on approval.—Edward G. Wilson, 1802 Chestnut St., Philadelphia 3, Penn. my126581

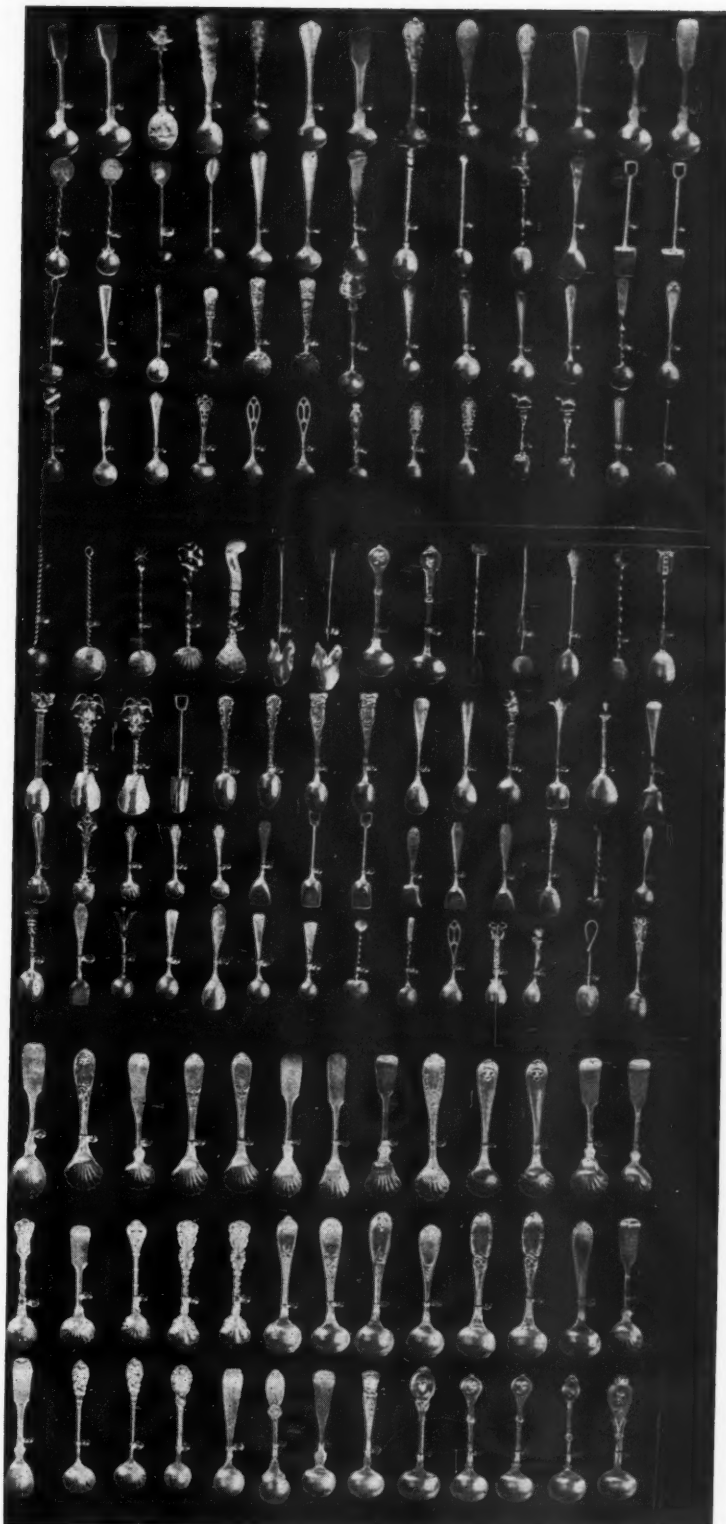
SOUVENIR SPOONS FOR SALE. Also silverware of all kinds. Silver salt shakers, \$1 each. — B. Lowe, Holland Bldg., St. Louis 1, Missouri. au3253

U. S. CAPITOL souvenir spoons 4 3/4" long, \$1.50 each. Capitol in old gold on beautiful heart-shaped seal.—Capitol Art-craft, 15 Randolph, N. W., Washington 1, D. C. jly3004

16 PRESIDENT SPOONS. — Mrs. John A. Ligon, Clarksville, Va., Box 416. jly1401

MISCELLANEOUS

GOLD AND SILVER indicators. Sold on money back guarantee. Small, can be carried in your pocket. Price \$30. For information write—P. O. Box 2, Brockton 69, Mass. s6698



A part of the author's collection of salt spoons.



Club Activities

NANCY ROBINSON
in the New Orleans States

Things are looking up in New Orleans for vintage car lovers who enjoy donning dusters and goggles for outings in early century automobiles.

In the nine months since its organization, the Horseless Carriage Club of the Crescent City has doubled its membership and brought its total of ancient vehicles to 16.

Comparison of the old models with today's shows what tremendous strides the automobile industry has made.

The club, which was chartered by the national organization last June, now has 14 members, including three women. It meets at 8 p.m. on the second Thursday of each month at the garage of Russell Cuoco, 215 S. Jefferson Davis, Pkwy.

Cuoco is president of the club and Larry Larrieu is assistant director. Secretary-treasurer is Louis M. Heuchert.

Cover Wide Period

The horseless carriages owned by members range in date from the

1890's through 1929. President Cuoco has three—a four-cylinder 1911 Maxwell, the Chrysler of today; a one-cylinder 1903 Cadillac, and a four-cylinder 1906 Hupmobile.

Heuchert owns a 1906 two-cylinder Eldridge, one of the most novel cars in the collection. It was manufactured for only a few years by a national sewing machine company.

Larrieu possesses a four-cylinder 1925 Model T Ford touring sedan. Other members and their cars are:

Fred Milhaus—a four cylinder 1911 Flanders 20 touring sedan and a one-cylinder Winton built in 1895, the club's oldest auto.

John P. Savant—a six-cylinder 1921 Rolls-Royce town landau, an eight-cylinder 1929 Packard sports roadster and a 1929 eight-cylinder Cord convertible.

Harold Schrieffer—a four-cylinder 1909 E.M.F. (today's Studebaker), appropriately nick-named "every mechanic's favorite" and "every morning fixit."

Andrew J. Navarre—a 1924 Pilot. Arthur A. Steiner—a 1921 Model T Ford.

Jack Fraser—a 1925 Model T Ford. Michel Glaser—a four-cylinder 1911 Willys Overland sports roadster.

Women Aid Club

Other new members are Thomas H. Roger, Jr., Miss Marie Louise Constantin and Miss Rosalie M. Constantin and Mrs. Stella R. Cuoco, wife of the club's president.

The addition of three women is considered an important factor in the doubling of the club's membership since last fall.

"We voted to bring the ladies in with the idea of building up an auxiliary to help us plan outings and things like that," said secretary Heuchert.

"Last November we were visited by Dr. Charles L. Lehmann of Dallas, president of the North Texas Regional Horseless Carriage Club, and he emphasized the auxiliary as a main factor in the success of their group."

Other Club Projects

Other current projects of the club include application for a state charter to aid expansion of activities and collection of old-fashioned costumes for members to wear when exhibiting their autos.

Among the newly acquired cars being groomed by members is a 1912 Chalmers recently bought in Mississippi by Cuoco and Larrieu. The two are planning to bring it to New Orleans for conditioning.

Navarre, who joined the organization about four months ago, has a unique problem with his 1924 Pilot. It was given to him by a former

schoolteacher, who had not taken the car from its garage since 1927.

"Now there's a tree growing right in front of the door, and I've got to cut down the tree before I can get the car out," he explained.

"I've been working on it inside a little, but it'll be a year before I can make a show of it," he added. "I guess I could drive it within two or three months, but it would just look like an old wreck."

Childhood Interest

Navarre said his interest in old cars dates back as far as he can remember. "The teacher who gave me this car taught me in the fourth grade, and she remembered how crazy I was about them—that shows how long I've been interested."

Misses Marie Louise and Rosalie Constantin are sisters who share an enthusiasm for relic autos.

"We're related to Mrs. Cuoco, and her husband has taken us for rides in some of his cars," said Marie Louise. "We had so much fun we just kept after the men to promote the club more."

"You know, they have really large clubs all over the country," she continued. "We lived in Houston, too, and the have a wonderful auxiliary set up. They all take jaunts in the cars and brag about theirs, and everybody has a great time."

"We wanted to join the fun here, so they just signed us up. I thought they were kidding at first, but they weren't!"

"One of the first things we'd like to do is shop around for old clothes so we can look the part when we go out in the cars."

Bells

(Continued from page 39)

was erected, the bell was placed in the patio, there to remain as a symbol of school spirit and victory in Kilgore.

"Kilgore is a very active and unique town," writes our Texas correspondent, "because of its 2,500 oil wells; it is gratifying that citizens take time out to cherish and honor

... the victory bell, a relic old,
Symbol of traditions and of
Victories tolled."

Information Wanted

A Florida collector, Mrs. Mary J. Dixon, is seeking information about a bell brought to her from England. It appears to be an ash tray that might have been used on a hotel desk. It is six inches high and five in diameter, mounted on a base. Being a handsome smoker's piece, it is complete with a match striker and a cigar cutter on top. Around the drum-shaped center are panels with photographs which revolve when the top section is raised. This ash-tray bell bears the name "The Cyconic Advertising Co., London" on one side and "Box 7173, Harrison's patents" on the other.

If any of our readers have information about a bell similar to this, we should appreciate hearing from you.

(Antique Auto Show)

See page 115

FOR SALE

WANTED AUTOMOTIVE ITEMS: Anything pertaining to the early automotive industry, all kinds of automotive trade publications, catalogs, instruction books, technical books, automobile hand books, pictures, framed or suitable for framing. Brass lights, oil or acetylene, bulb horns, acetylene generators, some accessories, emblems, name plates, hub caps, license plates, motor meters, old caps, trunks, bought anywhere, clothing, dusters, goggles, etc., or what have you.—B. J. Pollard, 14800 Prairie, Detroit 38, Mich. 062722

WANTED: Auto license plates, brass horns, lights, books on old cars, etc.—Linville Jewelry Store, Winterset, Iowa. s7006

WANTED TO BUY OR TRADE: automobile radiator name plates.—Wallace Huffman, 610 South Webster, Kokomo, Indiana. ja124201

WE HAVE PHOTOGRAPHS of over 500 different makes and models of automobiles. If interested send for list, enclosing 10c to cover cost of mailing.—Montgomery Foto Service, 1517 Wyandotte St., Kansas City 8, Mo. 068801

FOR SALE: Old auto books, lamps, speedometer, horn, pamphlets, catalog accessory items. Write—P. O. Box 77, North Postal Annex, Boston 14, Mass. jly1481

MODEL "T" FORD PARTS. Write specific wants.—George Wood, Antiques, 135 Third Avenue South, Jacksonville Beach, Fla. s3272

TEXTILE ARTS

● WOVEN FABRICS ● RUGS

● LACES

● QUILTS AND COVERLETS

● YARNS

● LINENS

AND EMBROIDERIES

● TAPESTRIES

Notes on Italian and Greek Laces

By DOROTHY TUDOR HARRELL

At first, flax thread was coarse and heavy, but gradually became finer and finer until the fine Point which became the pride of Venice was produced.

By 1414 gold lace had become so popular in Venice that in state processions the horses' trappings were of gold and silver.

In 1481 prohibitions were laid on gold embroidered and gold trimmed garments, but even this did not halt the manufacture, even though they affected heavily the workers of gold and silver thread. Even after the laws of Italy prohibited the making and wearing of gold and silver lace, threads of this material were woven into flax laces.

The earliest dated pattern book was in 1527, and contained only patterns by O. Foelix.

In 1537 a book of patterns by Zopino was published, and in 1550 Matio Pagani published his book on the art of making Guipure laces, which contained thirty-one illustrations.

In 1567 John Osatus printed his book of instructions for the home.

The most famous of the lace books was published in Paris by Frederico Vincilo, in 1587, and came in two volumes. The first edition was devoted to cut-work and the second contained instructions on laces and darned work. Most of his designs were in squares with counted stitches.

In 1596 Giocomo Franco published his patterns for bobbin laces.

The earliest Italian cut-work was called Punto Tagliato, and was on a foundation of coarse linen. This later developed into Punto Tirato, or drawn-work.

Points became popular all over Europe, and Gros Point de Venise

or Venetian Rose point was considered the most beautiful of all laces. It had a ground of brides or bars which were buttonholed over the threads. The term "Point" meant that the lace was of finest quality and made with the needle.

Punto Tagliato a Fogliami with its floral pattern was considered one of the finest laces in Venice, and one of the most beautiful.

Punto a Groppo, was a knotted lace resembling the Guipures, and was used by the clergy for bed and table linen. Its chief characteristic was that the knots were tied by hand.

Punto Burano was made on the island of the same name, during the eighteenth century and had a network ground made entirely with the needle, of finest thread. The industry was revived in 1872 on Royal Lace Schools on the Island.

Punto in Aria or "Point in Air" was made on parchment on which the design was drawn. The various parts connected with brides buttonholed and trimmed with thread loops or wheels. This developed into Punto Tagliato a Fogliama in which heavy threads were used, thus raising the pattern. The thread was called cordonnet and the outlining was known as the crowns or couronnes and done one the edge of the lace.

Milan Point made in Milan during the seventeenth century was of both silver and gold thread.

Reticella was the favorite for neck veiling which was popular in the fifteenth century.

Carnival or Bride Lace was made in Italy during the sixteenth century and was really Reticella made over drawn threads. Its chief characteristic was the family initial or monogram woven in it.

About 1664 points were succeeded by straight edges both in Italy and France.

Genoa was not only famous for her lace, but gold-work and jewelry. In the fourteenth century she was one of the first to make accessories of fine gold and silver wire.

In the inventories of royalty is found Point de Genès made of silk or thread. However, the Genoese Republic also made laws regarding the wearing of gold or silver laces.

Genoa was famous for bobbin laces.

Argentella Point resembled Alencon or Argentan, French laces, the chief difference being that the figures were not outlined with raised cords or threads, but had a flat buttonholing. The designs were sprays, small circles, etc., and the ground was fine net.

Aloe Lace was a delicate lace made in Italy since the beginning of time. The pith of the aloe tree was split into threads, then woven, knit or twisted into a form of lace with bobbins. This was used for shawls and domestic articles. It had one fault: it was not washable.

Old Greek Points came in various colors as well as gold and silver, and were worn in Germany, France, Spain and Flanders.

WOVEN BOOK MARKS

BOOKMARK: Queen's portrait woven in silk from Lillingstone Mills, used in coronation robes, large 50c; small 25c. Sir Winston Churchill portrait, woven with signature, 3x6", \$1.50.—Helen Wegener, P. O. Box 9, Tacoma 1, Wash. s3065

TEXTILES FOR SALE

QUAINT CALICOS, by the yard; all colors, \$1 per yard; 10 yards or more, 80c per yard. Include 10c in coin for samples.—Wind Bells Cottage, 720 Eighth Street, Hermosa Beach, Calif. f124661

Hooked rug patterns, frames, lamps, hooks, cutting machines. Send stamp for folder.—Mrs. Royal F. Manson, 18 Church Street, Hudson, Mass., Dept. E. mh128022



Memorial and Mortuary Rings

*From Finger Ring Lore,
By William Jones, 1898*

Bequests of rings are frequently mentioned in wills of the middle and later ages. In the reign of Henry the Third, two rings were bequeathed to that monarch by a bishop of Winchester, one adorned with an emerald, the other with a ruby. These jewels were taken out and employed to decorate an image of the Virgin at Westminster, and were placed on her forehead.

In the will of Humphrey de Bohun, Earl of Hereford and Essex (1319), among various bequests is "the gold ring with a ruby which his wife devised to him, and which is all covered with bruises, and is in a little casket in a great box at the end of the lower wardrobe." This is probably the same ring mentioned in an inventory of effects as an "anel d'or ove j Rubie."

Thomas de Hoton, rector of Kyrkebymperton (1351), bequeathed to his chaplain amongst other objects, "j annulum vertuosum." Another is to "Domine Thome de Bouthum." These were supposed to possess some

healing or talismanic properties, such rings being termed, in mediaeval Latin, *vertuosus*.

Anne of Cleves, who survived Henry VIII, left by her will several mourning-rings of various values for distribution among her friends and dependents.

In the "Wills from Doctors" Commons, 1495 to 1695 (Camden Society), Cecily, Duchess of York (1495), gives to John Metcalfe and Alice his wife "all the rings that I have, except such as hang by my bedes and Agnus, and also except my signet."

Speaker Lenthall (1682) appoints his executor "to give my friends Sir John Lenthall, his lady and children, and other my cozens and nephews, 50 gold rings with this motto, 'Oritur non Moritur.' In a codicil he adds: "I also desire that my son will wear his mother's wedding-ring about his arme in remembrance of her."

William Prynn (1699) bequeaths "to my deare brother, Mr. Thomas Prynn, my best gold ring with my father's armes." To Katherine Clerke, "my best serjeant's ring." To her husband, "one of my gold rings. I give to every one of their sonnes and daughters who shal be living at the tyme of my decease one gold ring, and one hundred pounds a peece."

In the will of Sir Richard Gresham (died 1548), father of the founder of the Exchange, he bequeathed a ring to the Protector, Duke of Somerset, and another to the profligate Duchess of Somerset, each of the value of five pounds, and he also left rings to all his friends.

John Meres an "Esquire Beadle of Corpus Christi College, left in 1558, to the Vice-Chancellor of the College a ring weighing a royal (valued at ten shillings); to Dr. Hatcher, a ring worth fifteen shillings, and a gold ring set with a cornelian to each of the "supervisors." Meres had a patent for being gauger in 1550.

Matthew Parker, Archbishop of Canterbury, gave by will (1575) a gold ring with a round sapphire to Edmund Grindal, Archbishop of York.

In Collins's "Baronage" is the curious will of Thomas Sackville, Earl of Dorset (Lord High Treas-

urer in the times of Elizabeth and James I.), in which several rings are mentioned. Amongst others "a ring of gold enamelled black, wherein is set a great table diamonde, beying perfect and pure, and of much worth." This ring, with other jewels, was given to him by the King of Spain. During the minority of his descendants, these were to be consigned, as heirlooms, "in a strong chest of iron, under two severall' keys,"

(Continued on page 53)

JEWELRY WANTED

GOLD RINGS, cufflinks, gold teeth, watches, chains, pins, sterling silver—
Jean Iryck, 2911 N. W. 17, Oklahoma City, Oklahoma. **ap126121**

OLD GOLD, stickpins, watches, rings, earrings, etc., regardless of condition, highest prices paid. Prompt replies. Send by registered mail to: Edward G. Wilson, 1802 Chestnut St., Philadelphia 3, Pennsylvania. my126531

JEWELRY FOR SALE

UNUSUAL VALUES. Modern and antique jewelry. — Frederick T. Widmer, Jeweler, 31 West St., Boston, Mass. (Tel. 1844) LiBerty 2-3917. jly120291

APPROVAL SHIPMENTS: We will, upon request and reference, send you assortments of fine old jewelry. Our stock covers anywhere from gold toothpicks to gold garter snaps. Private, Collector and Dealer Correspondence Invited. See our display ad, page 83.—Edward G. Wilson, 1802 Chestnut St., Phila. 3, Pa. jly 98023

"WASHINGTON, 1789-1889" issued for centennial commemorative of first inauguration. 1/2" glass disk head, in black or white, \$2 each. A few in colored glass, \$3 each. Choice collector's items.—Helen Wegener, P. O. Box 9, Tacoma 1, Wash. jeb295

SMALL LOCK of your child's or loved one's hair preserved under plastic in an attractive bracelet, necklace or key chain. Prepaid \$1, tax included.—Lit-Mar, P. O. Box 5362, Denver 17, Colo. au3295

TRIVOT COLLECTORS: Sterling silver trivot dangle earrings. Round daisy wheel with or without handle. Iron shaped without handle. \$3. Matching bracelets available. Tax included, postpaid. No C.O.D. — W. C. Otis, Hampstead, N. H. jly1462

14K GOLD CASE man's watch, expansion band, Rhinestone dial . . \$25.; 6 assorted sterling silver pins, one very unusual, some heavy, \$15.—A. Castagna, 63 3rd Place, Brooklyn 31, New York jly 1232

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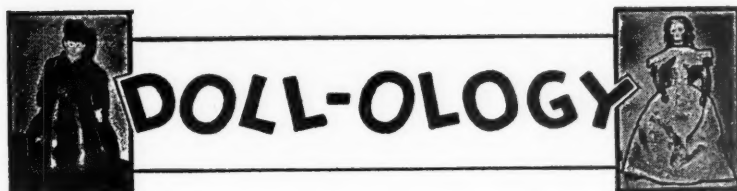
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The Wedding of the Paper Dolls (a la Consuelo Vanderbilt)

By CLARA HALLARD FAWCETT

The Gay Nineties was a great period for elaborate weddings, especially the year 1895, for at that time the English Duke of Marlborough chose a wealthy American to be his bride, Consuelo Vanderbilt, and the wedding which took place on November 7 of that year was not only the "talk of the town" but the talk of a continent. It was the most elaborate affair in the annals of American history up to that time. The interior of St. Thomas' Church in New York City became a huge bower of flowers, ferns and palms from floor to ceiling. Baskets of orchids hung from above, and those who were escorted to church pews passed through gates of flowers. The altar looked like a garden of exotic flowers and ferns. The church echoed with the singing of an organ choir and a concert program conducted by Walter Damrosch. In such a setting and musical preliminary, the bride appeared in a gown of cream white satin set off by flounces of point-lace, and her long train gleamed with silver and pearl and exquisite embroidery, while in her hand she carried a bouquet of lilies-of-the-valley, orchids and English ferns tied with long white satin streamers. She was crowned with a coronet of orange blossoms.

It is no wonder that there were small imitations of all this splendor, and how could this best be done than through the medium of the paper doll! In this field, lavish display need cost but a few pennies; in fact, nothing at all but three two-

cent stamps to the users of Clark's O.N.T. spool cotton.

The bride's costume does not fit the description of that of Consuelo Vanderbilt except that the gown represents white satin, and it is trimmed with lace flounce and ruffle. See Figure No. 1.

No. 2, the bridegroom, is a handsome little lad, perhaps all of five years old! He seems happy in his starched shirt-front, black cut-away and white gloves.

The four bridesmaids, Nos. 3 to 6, are all dressed in pink with white trimmings for the most part. No. 3 carries a bouquet of forget-me-nots with tiara to match. Note the point-lace overskirt and neckline ruffle of No. 4. These are of cream color in contrast to the white lace trimmings of the other bridesmaids. Bows and sash are of pink with the exception of the bowknots at the bottom of the skirt, which are white. She carries a bouquet of daisies to match

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1. Bride



2. Bridegroom



3. Bridesmaid



4. Bridesmaid



Mother and Father of the Bride



12



The doll itself



7. Best man



8. Minister

(See numbers 5, 6, 9 and 10 on page 52)

her headdress. No. 5 is a "pansy" girl. No. 6, with a coronet of rosebuds, carries a bouquet of full blown roses.

No. 7, the best man, wears a chrysanthemum in his button-hole. He has a black coat, white shirt and gloves, and dark gray herringbone trousers. The preacher's black mantle is relieved by white collar and cuffs. (No. 8).

Nos. 9 and 10, father and mother of the groom, and No. 12, father of the bride, are given the distinction of glasses to add maturity to their round, childish faces. "Father," No. 9, carries white roses and his wife a huge bunch of pink roses. Her costume consists of a gray overdress trimmed with white lace and pale green ribbons, and a white underdress. She wears a small pale green cap to match the ribbons.

The mother of the bride wears a lavender dress over white lace vest and skirt. The dress is trimmed with bands of white lace insertion and the point of the bodice ends with

a white ribbon rosette. Her white rose-speckled fan is edged with purple sticks. Cap matches the lavender gown. "Papa's" coat is somewhat similar in style to that of the "best man" but he wears it jauntily open to reveal his white shirt and vest. His herringbone trousers, too, are not unlike those of the "best man."

The dolls themselves consist of head, bust and arms only, the cardboard body doubled to make it stand. The head is fitted into a slot at the neckline, the arms brought forward over the costume.

Printed on the back of the costume is the statement: "If the child who receives this doll is sent to the store for thread she should ask for (here follows Clark's trademark) and see that she gets it." Inside is the information: "This is one of the Dolls' Wedding Series, which consists of 12 figures, namely the bride, bridegroom, father & mother of both bride and groom, best man, 4 bridesmaids and the minister. Anyone wishing to obtain one of these sets

can do so by sending three two cent postage stamps with name & address to Clark's O. N. T. spool cotton factory, Newark, New Jersey. Be particular to state that Doll's Wedding Series is wanted."

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Old Prints

(Continued from page 40)

The two "Best Fifty" lists of Currier prints selected several years ago by a jury of collectors cover most of these with, possibly, a few individual favorites omitted at the time. But the Currier publications include considerably less than half of the known American lithographs, and presumably, less than half of the best. It is difficult for one individual to list the finest of these others, but John H. Bufford's "Duck Shooting" and "On the Prairie," Sarony's "San Francisco, 1847" and the Sarony & Major "Bevy of Quails" of 1862, the Rembrandt Peale Washington busts, Duval's "Washington's Triumphant Entry into New York," Sinclair's "Rail Shooting on the Delaware," Weingartner's "Steamboat Race on the Mississippi," Catlin's "Osceola of Florida," Haskell & Allen's "Union Pacific Railroad" and J. Kelly's Trotting Cracks on the Road" are a representative few.

Collectors, of course, always want what they can't have, the rarities which are rare because they did not interest our grandparents and great grandparents. In fact so little attention has been paid to the common American lithographs that no one has even tried to name the most often found titles, although it seems certain that the Currier & Ives "Little Daisy" and "Little Manly," fat, lumpy and badly drawn children, would be numbers one and two. Yet, purely as decorative pictures which reflect the tastes of our ancestors, it is interesting to follow the changing fashions in lithographs. About 1840, elaborately attired beauties, often in sentimental scenes with lan-

guid gentlemen, occasionally in family groups, vied with lugubrious death-bed scenes and weeping-willow memorials for popularity, with dignified statesmen and politicians, some Mexican War scenes, Barnum's freaks also much used.

These held good until 1860, when sentimentalized children and country scenes, some nostalgic foreign ones, began to be liked. Then came a flood of Civil War battles, with some more "Soldier's Adieus and Memorials." Later, after 1870, almost maudlin sentiment was all-important, with decorated mottoes, doll-like female and child heads, kittens and dogs the best sellers. Religious prints, of course, were always popular, but frankly comic ones were rare until the not always funny negro comics of the 1870s and 1880s appealed to the contemporary taste. —I. R.

Antique Jewelry

(Continued from page 48)

to the custody of the Warden, and a senior fellow of New College, Oxford.

Sir Philip Sidney (1586) desires that "three gold rings, set with large diamonds, might be fashioned exactly alike for his aunt, the Countess of Sussex; another aunt's husband, the Earl of Huntingdon; and his brother-in-law, the Earl of Pembroke."

Thomas Wentworth, one of the chiefs of that great house, who died in 1587, bequeathed to his son and heir, William, besides other valuables, his gold ring, "whereon is engraved his crest, badge, and cognizance."

Among the Rokeby family papers, in the will of Sir Ralph Rokeby (1600), is the bequest of several rings, "gratuities to kynsfolkes."

Our great national dramatist, Shakespeare, in his will (dated 1616) mentions moneys for the purchase of rings by several of his friends. Five are mentioned: two are his townsmen, Hamlet (*Hamnet*) Sadler, and William Reynolds, who have each twenty-six shillings and eightpence left them "to buy them ringes," the other three being the actors ("my fellows," as he affectionately terms them,) John Hemyng, Richard Burbage, and Henry Cundell, each of whom has a similar sum.

The stock of rings described in the Duke of Newcastle's play, "The Varietie" (1649) as the treasure of an old country lady, is suggestive of past legacies or memorials as well as the tastes of the yeomanry at that period: "A toadstone, two Turkes (turquoises), six thumb-rings, three alderman's seals, five gemmalls, and foure death's-head." The enumeration concludes with the uncomplimentary observation, "these are ale-house ornaments" (Fairholt).

(To Be Continued)

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Rare Goodyear Buttons

By BERYL TAYLOR

Every collector dreams of a "find." (I used to dream of finding a complete set of Westward Ho on which no collector's eye had ever gazed, perhaps in a cluttered smoke house or in a cold attic cupboard). Well, button collectors, take heart, you may come upon a find in Goodyear's, in Grandmother's button box or Aunt Jennie's machine drawer. You may even have luck if some city cousin has already taken a whirl through them looking for enamels, paperweights, and picture buttons. (It happened to me after I started to write this), for some of the oldest and most valuable Goodyears are also the plainest, and these may easily be overlooked.

All button collectors are familiar with the Goodyear patent of 1851; but not all collectors know there are a few buttons that bear a still earlier date—1849-1851—and a few with the abbreviated '49-'51. Both the 1849 and 1851 patents were granted to Nelson Goodyear, younger brother of Charles Goodyear, who was the inventor of vulcanized rubber. The 1849 patent did not refer to button material but was really a re-issue of an 1844 patent. So the 1849 date was soon dropped from the buttons and that is why the few that survive are so rare. If you see that date on one of your Goodyears you have a "find."

All the buttons I have seen with this backmark are uncompromisingly plain and could easily be passed over as just one of Grandfather's overcoat buttons. None would win in a beauty contest. It is for other qualities that we honor them—their mellow age and their readability after a century of use.

Fig. 1 shows the back of these buttons, and the face may be seen in No. 1 in the illustration. They are easy to overlook aren't they? No. 5 is another with the same back.

These first buttons made under the Goodyear patent were marked "1849-1851, New York." After the 1849 was dropped from the buttons, the words "New York" were kept for a while. So the next oldest buttons are those with the words New York and the date 1851. The initials "N.Y." are sometimes used.

These also have plain faces. I have never seen one with a pictorial or elaborate design. The two illustrated with this backmark are Nos. 2 and 3. One is a Navy uniform button (general service) and the other is a sew-through with a rather unusual arrangement for sewing through. Fig.

II shows the back. All buttons marked "New York" are around 100 years old.

It is ironical, that when a man makes a mistake he sets the stage for a wild scramble among future collectors! But so it is in old books and old stamps, and so it must be in old buttons. Any mark that varies from the norm becomes a collector's item. Like the one in Fig. III, where the draftsman made a figure resembling a 3 instead of a 5, which gives us a "mistake,"—1831 not the usual 1851. In Fig. III the back of the button is shown. No. 4 button shows the face. This is a pin shank



Fig. 1



Fig. 2



Fig. 3

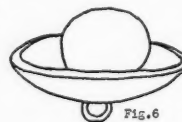


Fig. 6

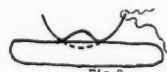


Fig. 8

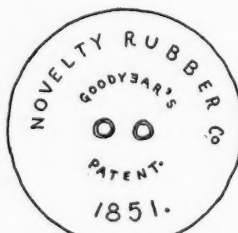


Fig. 4

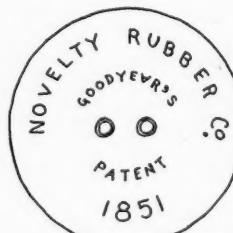


Fig. 5

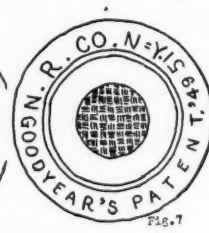
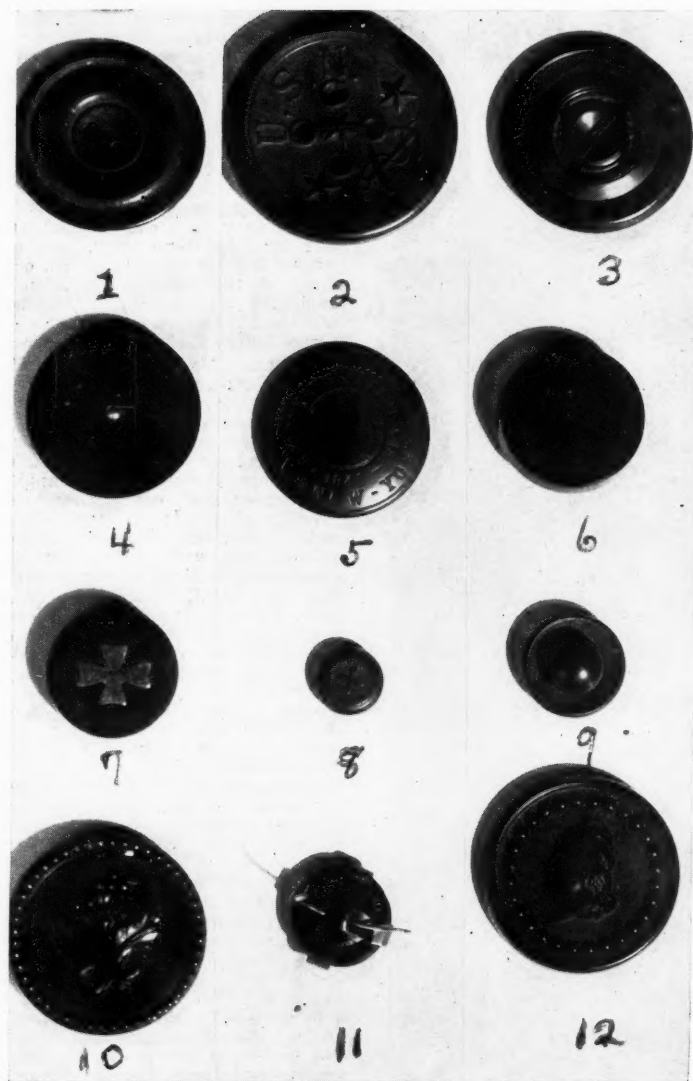


Fig. 7



button and these are rather scarce. Many collectors are trying to get a whole card of them and finding it difficult. All of the pin shanks known were made by the Novelty Rubber Co.

Upside down and reverse letters—these are rare errors, and dear to the heart of the collector! Fig IV shows an E reversed and Fig V shows an upside down A. Goodyear button authorities say that these have not been found before and are printed for the first time here.* Some very advanced collectors even look for such variations as omitted periods and commas, incised rather than excised letters, etc. But this is admittedly slicing it very thin and is only for the most fanatical of collectors!

Rubber buttons were designed for hard wear. As we know Charles Goodyear worked years and used a fortune to invent a substance that would

withstand heat and water. So there are very few examples of other materials being incorporated with the rubber. Buttons No. 6 and No. 7 are rare, with their inlay of metal. Other examples of the cross have been found but I have never seen another with the pattern shown in No. 6.

Probably for the same reasons rubber buttons were usually moulded in one piece. So far as I can learn there are only two examples of a two-piece button. One is button No. 9, which is called the cup and saucer. (Another one I have heard of but not seen is called the top hat). The wire loop shank is embedded in the top piece (cup) and goes through a hole formed in the lower piece (saucer) Fig VI.

Fig VII shows an interesting back. Instead of a wire or self shank it has a piece of canvas or cloth through which the button was sewed

on. This is called a cloth shank and the button is called a pad back. The face of the button imitates a fabric and resembles moire silk. It is very old and has the '49-'51 mark.*

Small buttons like No. 8 are rare, probably because they were not so generally useful as the larger sizes. Still there is a smaller size but so far as is known none of this size has a back-mark. It is doubtful if the letters could be engraved on so small a space.

The button shown in Fig VIII is unique because of its shank. It has a curved self shank which reaches deep into the heart of the button and can only be sewed on with a curved needle. These are rare but whether they were just mistakes made by the button moulders or whether they were made in this way for some particular type of clothing is not known. No. 11 shows the back of this button.

Nos. 10 and 12 are included not because they are rare but because they illustrate the fine design and velvety surface which the Goodyear buttons attained in the heyday of their use. Looking at these we can understand the expression "the poor man's jet" for they are very like the best of the black buttons which in turn imitated the jet used by Queen Victoria and the nobility of the Victorian period. These lovely buttons were made by the Novelty Rubber Co. during the time they held the patent from 1851-1872 and it was during this period that all the pictorial and floral designs which the collector admires and treasures were made. No. 10 is especially prized because it has the whole date, May 6, 1851, on which the patent was granted. A few other patterns bear this date.

If you have passed Goodyears by for more colorful buttons re-examine their merits. You can still start a collection at moderate prices. They are truly old, and many are finely designed and beautifully executed. They cannot be counterfeited and they are as American as apple pie. I believe you will enjoy looking for the rarities once you have started a collection.

* Mary Saymour Collection

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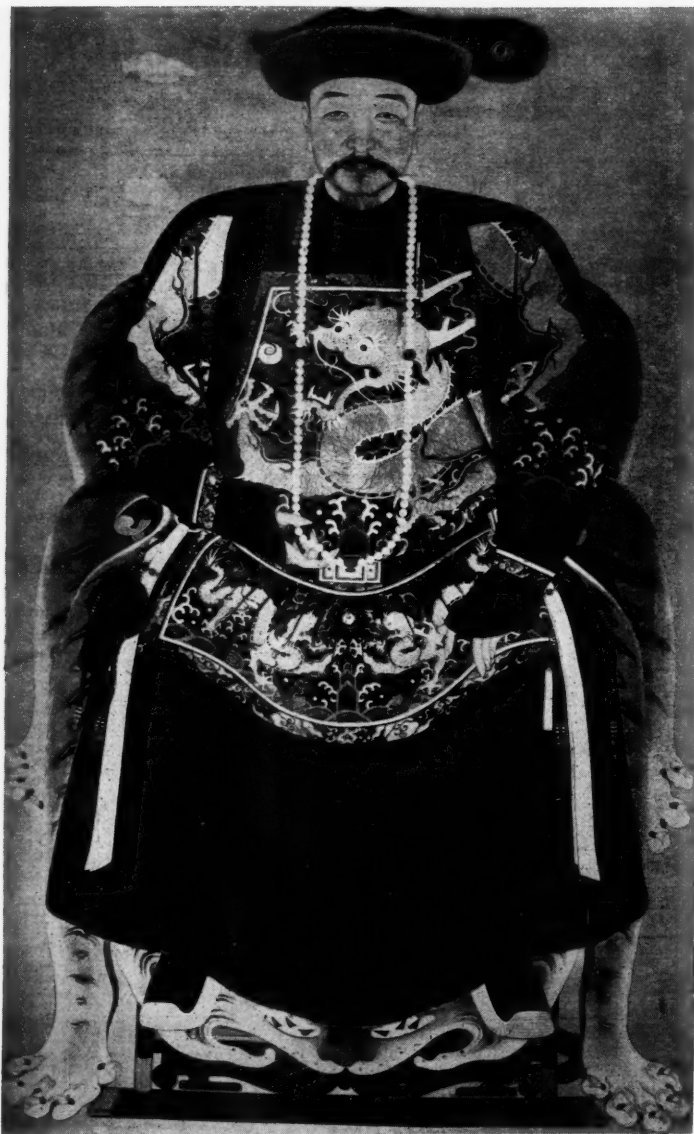
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Old Chinese Badges of Rank

By SCHUYLER CAMMANN



Except for the mandarin squares, almost all of the Chinese insignia and accessories of rank during the Ch'ing dynasty (1644-1911) consisted of different kinds of jeweled ornaments. Now, these handsome hat badges, belt plaques, court beads, and related things, which once marked the rank and prestige of high nobles and officials, have taken on new meaning as prized items for modern collectors.

Throughout Chinese recorded history, for nearly 3000 years, the rank of nobles and officials had been in-

dicated by the form and shape of their ceremonial hats. For a dignitary to appear in public without his hat was considered as an extreme disgrace, and in cases of treason or other serious crimes the hats of the officials involved were removed as a mark of shame. The Manchus, who founded the Ch'ing dynasty, felt equally strongly about the importance of hats, but they changed the old system somewhat by having similar hats for all, with different badges to mark the distinctions in rank.

This was only one of the innova-

tions brought in by the Manchus. Before their conquest of China they had had their own national costume, and they imposed this on the Chinese, along with their distinctive tribal queue or "pigtail." The only thing they borrowed from their predecessors, the Chinese rulers of the Ming dynasty, was the use of mandarin squares on their clothing; but even then, they wore them differently. Before they took over the squares, and for some time after, they considered the hat badges and belt ornaments as the primary indications of rank for all ceremonial occasions, and the hat badges retained this preferred status throughout the dynasty.

The early Manchu hat badges were long spikes protruding from a red fringe at the center of the hat crown. They consisted of a high mount of worked gold, set with a small stone, supporting a tall upright jewel. The upright jewel was of ruby, sapphire, crystal, or gold, conforming to the traditional colors of the Manchu battle standards, which were banners of red, blue, white and yellow. More specific distinctions were provided by the very small stones inset on the gold mounts: tiny pearls, rubies, or sapphires. The highest nobles, for example, had ruby jewels with a descending number of pearls to mark decreasing rank, and the first three ranks of officials also had rubies, but their mounts held only single stones, a pearl, a ruby, and a sapphire respectively.

Later, in 1730, the four traditional colors for the jewels were subdivided by introducing a distinction between clear and opaque. According to this, the first eight ranks were represented by ruby, coral, sapphire, lapis lazuli, crystal, moonstone, plain gold, and engraved gold, while silver was used for the ninth. As before, small single stones of certain prescribed types decorated the mounts. This order remained unchanged until 1911, except that in 1800 the ninth rank was commanded to change to embossed gold, and the silver was dropped.

During the first part of the Ch'ing dynasty, these tall jewelled spikes formed the only kind of hat insignia. Worn only for ceremonial occasions, they were simply removed for ordinary wear. This system was not entirely satisfactory, however, so in 1727 the Court prescribed another set for semi-formal wear. These were the round type which have been mis-called "mandarin buttons."

By the laws of 1730 only nobles wore the ruby hat spheres. The first two ranks of officials were distinguished by plain and engraved coral, while the other seven ranks wore the same substances as those on their ceremonial hat spikes: sapphire, lapis lazuli, crystal, moonstone, plain gold, engraved gold, and silver (the latter changing to embossed gold in 1800).

The laws for both the hat spikes and the spherical jewels, or "hat knobs," permitted the use of glass as a substitute for the more precious substances, and pink porcelain was often used in place of the coral, so the

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The insignia on the Manchu ceremonial belts have been referred to as buckles, but they were much more than that. They consisted of four jewelled plaques: one for the buckle itself, one at each side of the belt, and one at the middle of the back. The side ones each held a suspension loop for hanging long kerchiefs, purses, knives, spectacle cases, and other useful items, since the Manchu costume had no pockets. The substances used in making the four plaques differed for each of the nine official ranks. The nine types were: jade rectangles mounted in gold and

(Continued on page 60)

BUTTONS WANTED

Good Prices Paid for old buttons.
—Romey, Box 291, Bluffton, Ind.

au45p

PRESIDENTIAL POLITICAL buttons, badges, flags, handkerchiefs, medals to kens. Description, price, first letter.—Eabin, 324 H. Court, Rochester, New York. s6654

CASH immediately for one or several early military or Confederate uniform buttons.—Mrs. Charles Dill, 55 Mount Vernon Place, Asheville, North Carolina. s3462

BUTTON COLLECTIONS wanted by dealer. Write before sending.—Mrs. Edna Cunningham, 407 Valley Drive, Syracuse, N. Y. jly3291

BUTTONS FOR SALE

OLD BUTTONS: Most classifications. 100 good old buttons, plus small picture button, \$1. Approvals. State kind; price range.—Mrs. Elsie Kelly, 411 West Keller, Mechanicsburg, Pa. jal24661

ANTIQUE BUTTONS direct European imports, collectors' items, 18th century buttons, pictorials, crests, dress-earring sets, cuff links.—Mrs. Margot Jacoby, 229 W. 97th St., New York 25, N. Y. s3462

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EXTRA GOOD OLD BUTTONS, 100 for \$1. 10 military, \$1.—Mrs. Frank Miner, Greene, N. Y. d6483

APPROVALS of Goofies sent. References.—Mrs. C. Ewing, Garrison, Iowa. s5042

100 NICE OLD BUTTONS, one of a kind for \$1.10. Approvals sent with references.—Lillian Shull, Box 885-M, Pasadena 20, California. tfz

100 GOOD OLD BUTTONS, \$1. Others on approval also goofies. References.—Ruth Griffith, R. 1, Olivet, Mich. o6804

APPROVALS: Story, animals, paperweights, assortments.—Amanda Parks, Rt. 2, Olean, New York. au3441

ANTIQUE BUTTONS: One pound \$1.25, 100 \$1; ten unused calicoes \$1.50; 1/2" calicoes 35c each; old glass; large and small pictures; Vt. Light Infantry and Militia.—Mrs. T. B. Wakefield, 76 Greene St., Burlington, Vt. s3024

BUTTONS: Rocky Mountain minerals hand-molded in clear plastic. Garnet, gold ores, chrysocolla, fluorite, agate, etc., 60c each. Dozen all different on card \$6.—Lit-Mar, P. O. Box 5362, Denver 17, Colorado. au3084

125 OLD BUTTONS with prize, \$1.25. 20 Goodyear, \$1. 10 military, \$1. 19 calicoes, \$1. 25 ringers, \$1. 12 stencils, \$1. Approvals, reference.—Mrs. M. L. Russell, South Bristol, Maine. au12391

CAN YOU USE an assortment of pearls, black glass, pictures, sporting, crests, liveries, domestic and foreign uniform, Milk glass, woodback, or any other button classification? I carry a large stock and have it listed for your convenience. Requests for the list and approvals will be honored.—Mary Leonardson, P. O. Box 247, Decatur, Indiana. au3813

QUEEN'S PORTRAIT, woven in colors 25c. Union Jack woven in colors 10c. Queen's head, pressed horn 75c. Washington head, sterling State Commemorative \$1.50. Washington State Seal 35c. Washington head, glass (button disk) 1889 Commemorative, black or white glass, each, \$2. Colored glass, \$3. Button Catalog over 1400 pictures, \$3.50.—Helen Wegener, P. O. Box 9, Tacoma 1, Washington. s3066

SCARCE GOOFIES, 25, \$1.10.—Evangeline Lawler, Mount Auburn, Iowa. o6612

ALASKAN ESKIMO carved buttons. Fish or birds, set of 6, walrus tusk fossil ivory, \$6. Crude birds, set of 6, walrus tusk fossil ivory, \$2. Etched Eskimo scenes on square buttons, set of 6, walrus or mammoth ivory, \$10. Carved Bearhead, inlaid baleen eyes, set of 6, \$14. Air mail postal money order in above amount to ANAC, Box 883, Juneau, Alaska, for prepaid shipment. jly30401

MODERNS. NOT RESTRIKES, IMPORTED: 6 Glass Zodiacs, 50c; sets of Japanese 7 Gods & 5 Noh Masks, ivory-like, \$4; Petit points with rhinestones, \$2; Damascene; Ivory inlays; cloisonnes. Approvals.—Mary Jennings, 122 N. 26 St., Camp Hill, Pa. au3364

COLORLED AND BLACK GLASS, kalidoscopes, reflectors, modern paperweights, pictures, militaries, sporting, inlays, flowers, jewels, large modern Satsumas. All classifications. Approvals reference.—Mrs. Charles Dill, 55 Mount Vernon Place, Asheville, North Carolina. s3273

FIND OF THE MONTH. Antique shop closing out button stock. Box unsorted as found, plus superior buttons from former retail stock \$1.10. Different lots every month; special rate 6 mos. \$5.60 ppv. Excellent value.—Virginia McCord, 31 Elm St., Newport, N. Hamp. s3656

Button Notes

By DOROTHY FOSTER BROWN

The other day, I was looking through a book entitled "America's Greatest Men and Women," the same being "Photographs and Biographies of the Most Famous Living People on the Continent." The book was published in 1894 by the W. B. Conkey Corporation, Chicago.

Many of the Famous People pictured are still famous; others are remembered only occasionally, or in connection with some particular subject or locality.

Before I had looked at a dozen portraits, I began to notice the buttons which were to be seen on the men's coats and waistcoats, and on the women's gowns. First, I noticed how many "woven" (covered) buttons appeared on the men's garments. In many cases, the woven designs showed clearly, although a few were so indistinct that only their type was discernible. Among the wearers of these "woven" buttons were such prominent men as William McKinley, James Whitcomb Riley, Nikola Tesla and F. Hopkinson Smith.

The "woven" buttons appeared mostly on coats and waistcoats which were bound with satin or silk. Plain coats and suits of tweed or similar material were trimmed with buttons of Vegetable Ivory, some of them of the mottled or figured type

which imitated the material itself. I noted that suits with self- or no binding, and with buttons of Vegetable Ivory (or possibly of Composition, in some cases) were worn by such notables as John Burroughs, Andrew Carnegie, Theodore Roosevelt, Henry Cabot Lodge, Augustus Saint-Gaudens and Eugene Field.

Among these "Famous People," men predominated, but there were a few celebrated ladies of the period:

Julia Ward Howe wore crocheted (covered) buttons on a beaded and embroidered dress.

Mary A. Livermore, a famous advocate of Abolition, Temperance and Women's Rights, wore a silk gown with black glass buttons patterned in raised dots.

Anna E. Dickinson, writer and lecturer (also on Abolition and Temperance) displayed buttons of either pearl or black glass, with cut steel escutcheons, on a dress heavily ornamented with bead work. Indeed, beads and "passementerie" were much in evidence on most of the ladies' gowns.

Ida Lewis, who was famous as "the American Grace Darling," wore buttons of faceted black glass on a comparatively plain silk dress.

Of course, the photographs of all these people were taken at different

times, but probably most of them were taken not much before 1875 or 1880, while none of them could have been taken later than 1894. Since many of the younger men wore Vegetable Ivory buttons on later styles of suits, it would appear that these buttons were "coming in" while the covered "woven" types were on the way out.

In a way, it seems unfortunate that pictures must be taken of people's clothes as well as of the individuals themselves. For the clothes grow quaint and old-fashioned at best, while at worst they often appear ugly or ridiculous to later generations. Fashions in portraiture have changed for the better, in this respect, and portraits now are usually made of people rather than of their accessories. (Even so, some of today's "hair-do's" are going to look very peculiar a hundred years from now!)

But it is a lucky break for button collectors that garments as well as their wearers appear in pictures from the past, for such pictures not only help to "date" certain types of buttons, but they give an idea of how such buttons looked—not as they are now collected—but as they originally appeared in the surroundings they were intended to occupy.

EARLY CAMERAS

Camera of the Month

The Eastman Kodak, No. 1

By W. E. MUSICK

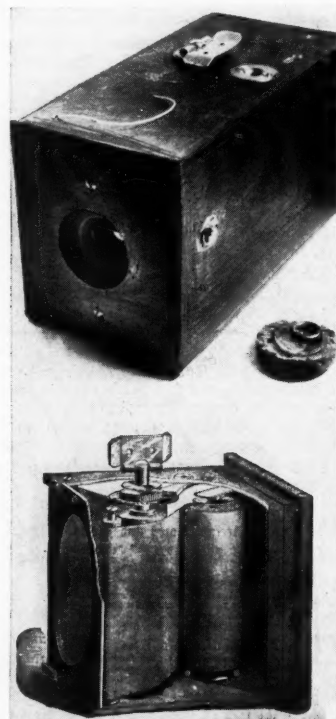
An 1890 advertisement says of it, "The most popular hand camera ever made. More than 12,000 in use in all parts of the world." This was two years after the camera was placed on the market in July, 1888. In 1891 the same wording appeared in an ad, except that it said, "fully 50,000 in use," instead of the 12,000 the year before.

We consider it especially appropriate to devote the allotted space to the Eastman No. 1 Kodak since its manufacturer, George Eastman, was born on July 12, 1854.

For all except the professional photographer of that day, there must have been a great deal of magic in the making of photographs. With the advent of this camera any one could enjoy this magic, as the camera came loaded with a roll of film to make one hundred exposures.

After these exposures were made, without removing the film, the camera was sent to the Eastman factory. There the film was developed, the 2½" diameter photos were printed and mounted, the camera was reloaded with another one hundred exposure roll of film, and all was returned to the sender. The cost of this service was ten dollars.

This Eastman No. 1 camera which measured only 3¼ by 3¼ by 6" was a revolutionary development. Long apprenticeship was not needed since it was necessary only to (1) Pull the string (which cocked the shutter) (2) Press the button (release the shutter) and (3) Turn the key (film). In 1891 this was being done in all parts of the world by people with little or no picture taking experience because 50,000 No. 1 Eastman Kodaks were being used.



Top: View of Eastman's Kodak No. 1. Illustrated from the collection of W. E. Musick.

Bottom: Artist's drawing indicating how the film operated. The film permitted 100 exposures.



The Connecticut

Sunflower Chests & Cupboards

By ETHEL HALL BJERKOE

Chests

A small group of some sixty examples of the so-called Connecticut Sunflower chest which has been traced to the Hartford-Wethersfield section of Connecticut shows little difference structurally from the Hadley chests (see *HOBBIES*, June, 1954) of the Hartford group. They lack some of the individuality of the Hadley chests because they bear no initials or dates and it has been impossible to trace any of them to their owners or possible makers.

That the Sunflower chests were made by a master cabinetmaker and his apprentices or by a group of workmen closely associated seems probable. Whereas no two Hadley chests were ever exactly alike, the variation in the Sunflower chests is slight. Even their dimensions are almost constant. The Sunflower chest with one drawer measures approximately 44" long, 19" deep, and 30" high, while that with two drawers is 45"-48" long, 20"-22" deep, and 40" high.

These chests are made of white oak quartered, as was usual in America, with the lid, bottom, back and bottoms of drawers of pine. The frame is of the rails and stiles construction, mortised and tenoned and joined with oak pegs. These rails and stiles are flat strips of hand-riven oak, and the six-inch long legs are extensions of the corner posts. The lid is hinged with interlocking staples.

The Sunflower chest has three panels in front above the drawers, the two outer of which are rectangular and carved with a conventionalized tulip and leaf pattern, somewhat different from that used on the Hadley chest, since on the Sunflower chest it stands upright on its stem. The middle panel is octagonal, is carved

with a group of many-petaled flowers, probably representing asters but generally called sunflowers. The chest ends have an octagonal panel, without carving, a centered turtle-back or boss. Each drawer front is divided into two narrow rectangular panels with clipped corners with two turtle-backs applied at an angle to each panel.

Like the Hadley chests of the Hartford group, the Sunflower chest is decorated with maple, birch, or pine split spindles. On the upper part of the chest, one large split spindle is applied to each of the front corner posts and two, slightly narrower, to each inner stile. On the lower half of the chest, a pair of small split spindles is applied to each of the front corner posts at the end of each drawer and a similar pair on the piece separating the two drawer panels. This group of chests is colored in a manner similar to the Hadley.

Who made the Sunflower chests remains, as yet, an unanswered question. That they are the work of competent cabinetmakers is certain. They are apparently contemporary with the Hadley chest. Some have even given them an earlier date but this is after all conjecture. Did the inspiration for their decoration derive from Disbrowe? * Luther thought it did; the work probably done by others.

Press Cupboards

Closely connected in construction and ornamentation to the Connecticut Sunflower chests and without doubt made by the same cabinetmakers, is a small group of Sunflower press cupboards. It is believed that these were made between 1675 and 1700. As in the case of the design of the Sunflower chests, that

of the cupboards is thought to stem back to Nicholas Disbrowe. While it is not conceded that they came from his hands or even his shop, it is deemed possible that the earliest could have been constructed by apprentices under his direction while others were made after his death which occurred in 1683 by workmen in the Hartford-Wethersfield section of Connecticut carrying on the tradition of his shop.

The Sunflower cupboard makes use of applied ornaments and carving in every way similar to those of the chests. Some concession, however, has been made to symmetry and proportion by having panels taller and stiles a bit narrower. These Sunflower cupboards stand about five feet tall and are about four feet wide. They are constructed of oak with applied ornaments of maple, birch or other wood painted. In contradistinction to other oaken cupboards of the period made in New England which used pine for their interiors, the interiors of the Sunflower cupboards are also of oak.

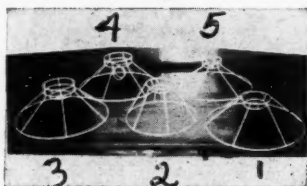
All but one of this small group of less than ten have the straight-front recessed cupboard in the top section. The front of this upper part is divided into three panels of which the two outer are doors. These door panels are decorated with turtle-backs or bosses. The center panel is stationary and has a cruciform molding design. Between these panels, split

* It may be of interest to *HOBBIES* readers to know that the Mary Allyn chest described in *HOBBIES* for June, 1954, the earliest piece of American furniture marked with the maker's name, Nick Disbrowe and which had been for many years in the collection of the late Mr. and Mrs. Luke Vincent Lockwood of Greenwich, Conn., was sold at the Parke-Bernet Galleries, New York City, May 15, for \$4,000.



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- #3, chimney frame, 13" diam. at base.
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1. Lovely china clock blue & white w. pink floral dec. Ansonia wks. \$32.50
 2. Prayer or fire-side bench; orig. flax pad. cov. with homesp. lin. & mar. velvet, ref. 15.00
 3. Prim. Chippendale chest of drawers; butternut. ref. 100.00
 4. 6 N. Gl. punch cups, lgt. bl. satin pr. gl. pat. 10.00
 - 1 N. Gl. ruf. gr. dish, Straw. pat. 2.75
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- Shipping, postage or express extra. Stamp for reply. jlyc

Maple chest of drawers (4) fine original condition and the genuine old brass handles 54 1/4" h., 47" w., circa 1820, \$125.

Mahogany chest of drawers (4) with two smaller ones on top, good condition but need 3 brass handles replaced 48" h., 46 1/2" w., \$75.

Walnut bed, 7' & marble top bureau with large mirror to match 7' 3 1/2" h. \$80—for both

5 Piece set in walnut & horsehair, a sofa, large chair platform rocker, & 2 smaller chairs, good condition, \$125.

Horsehair sofa, high back, needs work done, \$22.50

Pine & maple low bed 35 1/2" tall with nice head board & twin piece for the foot, \$35.

Prices include crating, 20c each for pictures.

STANLEY OLIVER

62 East Main St.

Yarmouth, Maine

jlyp

spindles are applied in pairs to the stiles. The cornice has dentils cut at an angle with a V at the center with a carved tulip block. Similar blocks are at the corners. A turtle-back is applied to the center of each cornice half. The supporting posts are turned in a design characteristic for the group.

Below the shelf there is a single wide drawer, the front divided into two panels decorated with molding and turtle-backs or bosses, in a manner to suggest two drawers. Below are the familiar three panels of the Sunflower chest, the two outer decorated with the tulip and leaf design, the middle panel, which is the door, with the sunflower. Applied strapwork in a heart motif above a single split spindle adorns each stile. All turnings are painted black with the soft wood moldings red.

One of this group of Sunflower cupboards has played sides. In other features it parallels closely the standard group design. This one cupboard makes use of rosettes, resembling the carved sunflower of the middle panel of the lower chest, instead of the turtle-backs, on the drawer panels and cornice.

Considered the most famous of the group is the Mary Rowlandson which may be seen in the Public Library, Lancaster, Mass. This is believed to have been acquired by Rev. Joseph Rowlandson (the first minister of Lancaster) in Wethersfield before 1678. Others are at the Yale Museum of Fine Arts, New Haven, Conn., and the Wadsworth Atheneum in Hartford, Conn.

WOODHAVEN ANTIQUES

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PLEASE NOTE: Items each. Stamp please.
Columbian coin (gold) \$43.50; 7" open composite, \$25.; sauce, \$6.75; Mug \$8.50; Emerald green Florida or surken Primrose cov. butter, spooner, creamer, open sugar, Set \$35. Ruby Thumbprint c. & s. \$12.50; Cran. sugar shaker, \$11. Beautiful cran. wine cruet, \$21.50; Pair Ruby Peg lamp founts, \$22.50; Swirl celery, \$6.75; Royal Ivy clear to cran. 6 tumblers, \$8., matching pitcher, \$21. Set \$57.50.

5 pc. Royal Oak berry set, \$37.50; Blue Fashion cov. butter, \$21.50; 31 pc. Flow Blue (Scinde) china \$245. Fine Tea Cart drop leaves, glass tray, \$35.; Amethyst Croesus spooner, \$12. Other pieces, Write.

Amber D. & B. gas shade, \$13.; 6 clear ones \$6.50. Jacob's Ladder syrup, \$13.50; Rare Jumbo 3 bottle castor set, \$27.50. Fishscale water pitcher, \$8.50; Dakota (plain) \$8.75; D. & B. Fan plate, red buttons, \$6.75.

Ref. cherry harvest table, \$125.; cherry settle \$135.; Newly upholstered Lincoln rocker \$79.50; Fine decorated Boston rocker, \$39.50; Wooden plant stands, house shutters, Write. jlyc

Old Chinese Badges

of Rank

(Continued from page 57)

set with only one ruby, engraved gold discs set with a ruby, engraved gold discs without a stone, engraved gold discs mounted in silver, plain gold discs mounted in silver, clear ram's horn discs mounted in silver, and black buffalo horn discs mounted in silver. Those of the nobles were all of jade, with insets of pearls, cats-eyes, or turquoises, in various combinations depending on their rank.

Examples of these formal belt plaques are rather rare in this country, perhaps because no one seems to have attempted a systematic collection of them; although they must once have been common, as they are frequently shown in portraits of Manchu dignitaries. For more informal wear, Ch'ing nobles and officials wore interlocking two- or three-part buckles, or S-shaped single ones usually figured with dragons. These were made in an endless variety of substances, but particularly in jade and related stones, hence they are especially popular with collectors of small stone carvings. However, these informal buckles are somewhat off our subject, since they were strictly unofficial and played no part in indicating rank.

Some people have said that the necklaces of court beads, worn by Ch'ing dynasty notables and their wives, were also insignia of rank; but this is only one more of the unfounded myths that have sprung up to confuse the subject of Chinese official costume. These beads were worn on formal occasions by all Manchu nobles and by officials above the fifth rank. The highest noblewomen wore three sets at a time. However, wearing them was a privilege of high rank rather than a mark of it, and they did not differ in substance according to the rank of the wearer, so they cannot be classed as true insignia. The wearers could have them made to suit themselves, provided that they did not use Korean pearls, which were reserved for the Emperor. Accordingly, they were made of a great variety of materials, making them a delight to bead collectors.

Modelled on the Lama Buddhist rosaries, these ceremonial necklaces had 108 principal beads made of semi-precious stones, glass, amber, pressed incense, ivory, or rare woods. In addition, they had four much larger spacing beads and three counting strings of very small ones, together with a set of ornamental pendants which hung down the wearer's back, all of which were usually made from some contrasting substance such as jade. Sometimes collectors remove these accessory pieces, but in so doing they destroy the historical associations which give them their chief value. It is their historical background in the Chinese court, together with fine workmanship, which makes these various types of old Chinese insignia so fascinating for the collector.

Old Salt Spoon Collection

(Continued from page 48)

Ordinarily Mrs. Scribner attempted to have spoons matched in pairs. In this she was not always successful. Occasionally, too, she would acquire more than a pair of one pattern; but these could be put to good account in making exchanges with other fanciers.

The aesthetic ingenuity of grandfather's favorite silversmiths from the early seventeenth century until the wholesale advent of the modern salt shaker knew no bounds. The decorated handles of their spoons record in part Western man's cultural interests of the moment. He might be steeped in the classics and prefer a cluster of mythological figures. He might respond to the lure of the mystery-laden Orient, and his smith would mold a handle of intertwining cobras. He might be patriotic, and the handles would trail off in a graceful fleur-de-lis, a British lion rampant, or a tiny likeness of Victoria's imperial crown. If he were a Swede, he might insist on embossed nightingales, so leaving the collector to wonder if those winsome warblers were symbolic of the possessor's pride in his sweet-voiced countrywoman, the incomparable Jenny Lind. Or he might have been a rising industrialist and, being not entirely certain what would be proper but resolved, none the less, not to conceal his wealth, have his handles done in colored porcelain—flamboyant, perhaps, but eye-catching.

Many of the spoon handles bear owner identifications—initials, family names, or given names in addition, and the etching is almost invariably in that delicate, copper-plate, Spenserian script once so modish but (aside from wedding invitations and kindred formal items) quite swept into discard by the whirlwind triumph of the modern typewriter.

So much being said of the handles, as much might be stated of the spoon bowls, for neither in the casting nor hammering out of these did the long-departed craftsmen spare their imaginations. Some are of gold wash, some pressed Sterling, many others coin silver. And the forms they assume are innumerable—shovels, sea shells, lily pads, or, in frequent cases, coins pressed convex—in the main, European, British, and British dominion or colonial, with a scattering few Mexican, Chinese, or other.

On the coin silver spoons numbers of hall marks have long since been worn away and are no longer decipherable; but there are large numbers still legible, among them (to name only a few) those of R. H. Bailey (Woodstock, Vt.), Beach and Sanford (Hartford), Curtiss Condee (Woodbury, Conn.), J. & I. Cox, J. H. Fellows, George and Howe (all of New York State), Hall and Alton (Pennsylvania), and C. C. Ching (England).

The entire collection is mounted

on six mahogany-finish trays, and each spoon is fixed in place by an individual German silver clip. The largest spoon measures four and a quarter inches in length, while the smallest, of gold wash, is an English piece of only one and a half inches. The latter is attached to a small ring which would seem to indicate that it was, or at least could have been worn on a watch chain. One is left to suppose, therefore, that its purpose may have been entirely decorative; yet it may not, on the other hand, strain credulity too far to imagine that some insular eccentric bore it on his person, not trusting his hosts to set their silver out properly.

MRS. FRANKLIN ROGERS
398 Park Avenue Highland Park, Ill.
Lovely Blue Wedgwood Pitcher 7½" h. \$25.00
Old M.G. Lamp, Spider Web Patt. 9" dia. 24.50
C. Gl. Compote 9" h., deep cut 14.50
Limoges, sm. bl. flower, gold edges, C/S.
Platter, Butter chips, plates, saucers. Write
Copper Bowl or Planter, 20" Dia. handsome 15.00
6 c. gl. tumblers ea. 4.00
Shannondale Spgs. Jackson plate, purple 8.50
5 Edge-Malvin Soups, sm. under chip, ea. 1.50
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- ELISHA MANROSS MARINE CLOCK octagon shaped veneered wall clock, thirty-hour \$12.
- GLAUCIFY JEROME MANTLE CLOCK circa 1837, 1st one day brass works clock made by Jerome \$30.
- BARNES & BARTHOLOMEW & CO. TALL MANTLE CLOCK face needs re-touching, old mirror panel and reverse glass painting of BUCKINGHAM PALACE in bottom front panel, columns on sides with urn fruit & flowers on top, running order \$30.
- GRANDFATHER CLOCK CASE pine wood for 30-hour works, flat top, columned corners for arched face, painted Pa. red \$95.
- BRASS WORK very much like above described Joseph Willis works this one made by Jacob Goddard
- CELLULOID DOLL HEADS ca. 1900, 2 for \$1.
- PAPER DOLL BOOKS ca. 1920's & 30's, 8 for \$1.
- CALLING CARD CASE large pure silver fill-gree work, like lace, a beautiful example of this type of work \$15, has chain for carrying.
- SEWING BOX shiny black, hinged lid, inside mirror pincushions, etc., 7½"x5"x3¼", has small lock \$3.25
- WILLIAM SARTAIN mezzotint of MARTHA WASHINGTON in nice old red pine frame with original brass hanger, 9¼" x11" \$10.
- WOODEN WASH WRINGER upper roll corrugated, 4 smaller lower rollers spiral \$5.
- WOODEN STIRRING WORKS for apple butter kettle \$3.50
- HIMMEL'S BRIEF or letter from Heaven \$4, unframed
- MICA PAINTINGS Hindu very unusual \$8, unframed
- TOBACCO BOX, TOLE WARE lovely hand painted scene of Nuremberg, old, 5"x3"x1" \$10.
- BLUE GLASS SALT DIP in sterling silver open work holder \$5., with glass spoon
- COFFEE GRINDER with glass jar, crank handle, marked \$3.75
- HEARING AID with long flexible tube & hard rubber ear & mouth pieces \$3.
- AUTOMOBILE GLASS BATTERY JAR 11½"x7"x7" wonderful for flowers \$5.
- GEORGE WASHINGTON as BLACKSMITH color print 21"x15", framed marked Ferris, not too old, but unusual & different \$8.
- CARVED TEAK WOOD LAMP STAND brown marble inset in top \$65.
- PAIR OF UGLY CHALK PITCHERS with large rose encrusted on side, gilted, 13" tall \$10.
- BOX pine wood, leather trimmed, marked C. S. 1848, lined with Germantown Telegraph newspaper #960, make nice hanky box \$4.
- DECLARATION OF INDEPENDENCE, 1818 copy, rough edges & water marked \$8.
- JENNY LIND cast iron CATHEDRAL MIRROR \$10.
- WATER COLOR PAINT BOX dated 1885, marked Winsor & Newton, moist colored, paints in porcelain containers \$2.
- TATTOO ARTIST'S DESIGNS hand drawn with ink & coloured unframed \$1., each
- ORIENTAL STENCILS, old, strong useable condition or framed are very attractive, ea. \$3.
- OLD ALMANACS 6 for \$1.
- OLD SHEET MUSIC 6 for \$1.
- OLD DEEDS on papers 2 for \$1., on parchment \$1. each
- PUBLIC AUCTION POSTERS PICNICS, BAND CONCERTS & KKK MEETINGS circa 20th century showing farms, farm machinery, animals, furniture, etc., 8 for \$1.
- FLAX 2 hanks \$1. good useable condition
- RUFFLING IRON dated 1870 complete with 3 heating irons & lifter \$5., good useable condition for nurses ea.
- LARGE COPPER KETTLE 26" across, 16" deep, iron rim & bale handle, needs polishing, good sturdy condition \$25., another 23" across, 15" deep, iron handle \$20.
- CASE IRON KETTLE 22"x12" 3 legged, heavy bale handle \$10.
- WROUGHT IRON TRIPOD large size, 3 legged \$5.
- COFFEE BEAN ROASTERS, long handle \$5.
- OLD CHAIN POT SCRAPERS \$1. each
- FEWTER DR'S. SYRINGES \$1.50 each
- OVERALL BUCKLES from old country store \$1. pkg.
- DOLLS GYPSY GIRL brown Bisque head, stationary brown glass eyes, marked France on back of head, she is cheerful and smiles, shows her teeth, has brown composition body, 10¼" tall, dark brown hair, dressed in India print, yellow silk shawl & petticoat, old lace, earrings & tiny string of turquoise colored beads very sweet & attractive \$10.
- SOLDIER BOY DOLL Bisque head, with moustache also bisque, stationary blue glass eyes, very curly blonde wig, composition body dressed in dark green & blue uniform with lots of braid & real pewter dress sword hangs at side, black & orange head piece with lots more braid & gold star, face tiny crack & chip on left cheek, otherwise an adorable little soldier 9" tall \$5.
- RED HEAD with blue painted eyes, Bisque head, composition body, black sock & red painted slippers, dressed in light green dress trimmed in lace 8¼" of sweet doll \$3.
- SHEPHERD BOY DOLL 7" tall Bisque head, stationary brown glass eyes, blonde wig, composition arms & legs marked Germany on back of head, dressed in colorful hand made shepherd's outfit, very cute \$7.50
- GIRL DOLL Bisque shoulder type long curly molded hair with blue ribbons, painted face, cloth body filled with ground cork, porcelain hands & feet \$5.
- BLONDE FROZEN CHARLOTTE 4¼" \$5.
- BOY 5" DOLL old porcelain or bisque, blonde molded hair, arms & legs move, blue eyes \$5.

COLLECTORS - DEALERS

If you collect any of the following please write for carefully prepared descriptive mimeo lists. Each list 25c, all for \$1. Refunded on 1st purchase made. Photos most items available 15c each.

- DOLLS. (Photos \$1.50, refunded 1st purchase).
- BLUE, PINK, ETC., HISTORICAL STAFFORDSHIRE.
- EARLY SOFT PASTE ENGLISH AND CONTINENTAL CHINA, PORCELAINS, ETC.
- GLASS, FINE PATTERN GLASS. (Please tell what pattern you are collecting).
- GLASS, LACY SANDWICH GLASS, about 180 items, clear and colored.
- GLASS, VICTORIAN, "ART GLASS," AMERICAN SATIN, HOBNAIL, PEACHELOW, ETC.
- MILK GLASS, abt. 50 items, guaranteed authentic.
- CURRIER & IVES, about 50, large and small.

Everything Sold with Money-back Guarantee

B. H. LEFFINGWELL

135 Normandy Ave., Rochester 11, N. Y.

LAWRENCE GOLDSMITH

- 320 Front St. Hempstead, N. Y.
- 2 early Adams Rose cups & saucers ea. \$9.50
 - Gibson Girl plate, "They Take a Morning Run." 10.00
 - 3 Ruby Thumbprint cups & saucers ea. 12.50
 - Ruby Block butter dish 15.00
 - Ruby Block sugar bowl 10.00
 - Child's pressed glass punch bowl & 6 cups 12.50
 - Parian Bust "Dickens," 5½" tall 9.50
 - 5 Amethyst tumblers, white flowers, leaves, ea. 2.50
 - Collection of Cranberry glass. Transportation Extra 15c

MARGARET M. HUBBARD Derry, New Hampshire

M. G. wall plate, 10", H.P. roses, \$3.50.
1910 calendar plate, girl's head center, fine, \$3.75.
Glass jar, Necco Sweets, 11" h., 4 1/2" sq., \$3.
4 prs. old brass & wood drop drawer pulls, \$5.
Pr. old brass candlesticks, saucer type, 10 1/2" h., 1 mend, primitive, \$10.
7 old tin milk cans, all same size, each 50c.
Walnut frames, gilt liners, fine: oval, 10x12", \$5; cross corner, hand carved leaves, 18x22", \$2.50; rect., hand carved, 14x18", 2" dp., \$5.
Pr. old fancy iron hat hooks, \$5; pr. hanging lamp hooks, \$1; 2 very old corkscrews, \$2; 2 old shoemaker pliers, \$2; old iron pie lifter, \$2; 4 birdcage hooks, \$1.50; 3 carpenter marker gauges, \$1.25; old rabbit plane, \$2; 2 old iron carpenter braces, \$3.50; old tobacco cutter, \$2.50; iron flap jack pan, 9 1/2"x20", sets into top of stove, 2 handles, \$2.50; iron pan for 18 round muffins, \$3.
Transportation extra. No. C.O.D's.
Stamp for reply or return of check.

WHAT NOT HOUSE Mrs. Walter Thornburg

2515 W. Adams St., Muncie, Indiana
1. Fr. Old English solid copper flower pots, perforated and embossed, ball feet, burnished, pr. ----- \$12.50
2. Scenic fan dated 1776-1876 ----- 3.00
3. Three other old fans for \$3; all 4 for ----- 5.00
4. Box of 9 wooden primitives, 2 pcs. poor 8.50
5. 3 Dutch clay pipes, diff. faces on bowls 10.00
Satisfaction guaranteed. Postage paid.

OLD TREASURE SHOP 82 Broad St. Weymouth, Mass.

Antiques from old New England Homes
Lacy iron lamp bracket ----- \$4.00
Currier & Ives, Rarus, Record 2, 13 1/4 ----- 18.00
Royal Worcester compotes, plates, H.P., Write
Clear glass oil lamp, dated 1870 ----- 3.75
Amber cruet, original stopper ----- 12.00
Cut glass tumblers, three for ----- 7.00
Amber flask, Stoddard, N. H. ----- 12.50
Pressed glass cake standard ----- 4.00
Copper lustre bowl, blue band ----- 18.00
Cranberry I.T.P. water pitcher ----- 25.00
Bonn china cov. cheese dish ----- 6.50
Pr. English cut glass cruets, orig. stops, with silver plated holder ----- 22.75
Vaseline Three Panel compote ----- 8.50
Write your wants. Postage, Ins. extra.

WILKINSONS' ANTIQUES 4 Stone Ave.

White Plains, N. Y.

White Plains 6-8576

Pr. Early Tole Black Planters in wire openwork baskets, 12" w., 6 1/2" h. ----- \$18.00
Exquisite Hungarian openwork plate, medallions & all over decor. in striking colors, 8 1/2" ----- 15.00
Amethyst Bulb vase ----- 11.00
Webb vase, white to cranberry, applied decor, 5' ----- 15.00
Pr. Pink Lustre plates 7 1/2" ----- 14.00
Pr. Mirror tie-backs, grape & leaf etching ----- 5.00
Pr. Opalescent Sandwich tie backs ----- 8.00
Pewter Basin, American unmarked, 11 1/2" w. ----- 22.00
Pewter deep dish, English, 10 1/2" w. ----- 22.00
Early American Flask qt. aqua, Pike's Peak ----- 8.00
Eagle on reverse ----- 10.00
Pt. Flask, amber, Stoddard, double Eagle ----- 10.00
Brass Candlesticks 10" h. \$12; 11" h. ----- 13.60
Cut Glass bowl, pinwheel, 8" w., 4" h. ----- 12.00
Clark's Wooden Penny Bank ----- 2.50
Brown Slip-ware plate 10" ----- 2.50
Copper scoop, closed end, decorators item, burnished & lacquered ----- 9.00
Pr. Amber Barber Bottles, hair line on 1, applied decs ----- 10.00
Purple Slag open sugar ----- 6.00
Low Match holder ----- 6.50
High Match holder ----- 7.00
6 Cranberry Overshot deep plates, 6" each ----- 5.00
Copper lustre bowl 6 1/2" w., 3 1/2" h., age crack Cranberry Cookie Jar, applied decor., handle & cover needs resilvering ----- 18.00
Bird's-Eye maple frames, 1 21"x20", 2" moulding, 1 22"x27", 1 1/2" moulding, 1 26"x23 1/2", 1 1/2" moulding. These are beauties, each ----- 7.00
Transportation Extra Write Your Wants

HAZEL G. HUSSEY

R. F. D. Cohasset, Mass.
1/2 L Mettlich Stein (#1972) girl with grapes, sickle, girl sewing, dancer ----- \$19.50
Milk Glass "Viking" shaving mug, dated ----- 8.50
Large square covered wedding cake stand (used by bride over 50 yrs. ago) ----- 17.50
Gorgeous ruffled brides dish, pale blue with 1" insert of pleated Sandw. glass, heavily encrusted in exquisite enamel dec. (beautiful ornate resliv. stand) ----- 33.50
Another in deepest rose shading to pink, lovely enameled dec. in orig. ornate stand which is held up by two darling cupids ----- 35.00
3" Ashburton handled mug ----- 4.25
Ashburton flared goblet ----- 6.50
Cranberry IVT bulb, pickle castor, enamel dec., (pedestal stand & vase resliv.) ----- 20.00
8 1/2" old-time brass School hand bell ----- 5.00
Few nice fans used by opera singer ----- Write
Heavy Cut Glass 2-handled relish dish ----- 10.00

BITTERSWEET FARM ANTIQUES

Mr. and Mrs. Joseph V. Alexander
Patoka, Indiana

On Route U. S. 41
between Vincennes & Evansville, Ind.

1. Small white hair doll head, blue eyes, closed mouth, Bisque 310 size, #136, sweet hair do ----- \$ 6.50
2. End-of-Day hand lamp oil mount is blue & opalescent, stem is crystal swirl, 10" h., pretty ----- 17.50
3. Crystal Wedding lamp, oil fount square, pretty square stem & base 9" tall ----- 15.00
4. Copper tea kettle over alcohol burner, on standard, good condition, graceful ----- 25.00
5. King's Crown open compote, scalloped top, 7" dia. ----- 8.00
No Reproductions! Stamp for Reply!

TERESA HOLT

P. O. Box 53

Newton Lower Falls, Mass.
Tel Wellesley 5-1512R

Vase Sandwich Soapbubble Irid. 11" h. Base has 4 irid. paperweight balls, 2 1/2" dia. ----- \$25.00
Pick jar elect blue I. T. P. holder ----- 20.00
resliv., graceful shape ----- 12.00
Potpourri jar Satsuma has figs. Two lids lovely 7 1/2" h. x 5" dia. ----- 35.00
Longel. Pic. 6 1/2"x3 1/2" III. HOBBIES ----- 15.00
Lithobane toddy stove 4" com. ----- 9.00
Amberina punch cup \$9; tumbler ----- 12.00
Lamp Seaweed ap. hand. 2 1/2"x4" dia. ----- 35.00
Hourglass early American 7 1/2" h. ----- 11.00
Pr. Dia. cov. sugar, each ----- 5.00
Egg Cups, 1 Ashburton, \$4; 1 Dia. Pt. ----- 5.00
1 Bellflower ----- 2.50
4 Tree-of-Life saucers, leaf shape with hdlcs., each ----- 25.00
Stein Mett. #2807 7" h. dancers ins. ----- 30.00
Stein Bio. glass 5 1/2" h., ap. hand. Pew. lid, wh. & bl. enam. circa 18th cent. ----- 30.00
Transportation Extra

IONIA HOUSE

7031 N. Ionia Ave. Chicago 30, Ill.

Rich blue glass plates, 7", leaf shaped, unusual and lovely 6 ----- \$ 7.50
Rare chintz, like new cond. blonde boy in red suit & blonde pony, sharing apple. Forth. 1904, 22"x22" ----- 17.50
Crackle glass lemonade pitcher, green applied handle ----- 8.75
Crackle glass 5" mugs, green applied handle, minor edge chip, ----- 4.00
Two "Peony" Staffordshire plates, 7" im- pressed Pinder & Bourne, see Chaffers, each ----- 3.50
Brilliant copper lustre Pinecut & Panel glass bowl, flaring top ----- 8.50
Exquisite copper lustre small dish Florida palm ----- 2.50
Charming mezzotint "after Romney" lovely lady spinning, 13"x16", framed ----- 3.50
Needlepoint, full blown rose on black, 10"x10" ----- 3.50
Frosted white sugar shaker, swirl pattern H.P. 6" plate, Martha Washington, colorful, "Germany" ----- 4.00
Brilliant blue tumbler, h.p. lilies-of-valley, gold band ----- 3.00
"Californiacs" by Inez Hayes Irwin ----- 2.50
Beaded bag, like new, rows of steel cut beads alternating with black crochet, ornate handle ----- 6.00
Carpenter's plane, \$2; old meat tenderizer ----- 1.50

UNA M. GREENE ANTIQUES

50 Arnold Street, Wrentham, Mass.
Perfume, cran. silver overlay \$8.; Staff. dogs \$22.; Whipped \$35.; Authentic 7"x3" fireplace iron Trivet \$2.50; 14" earthenware bowl \$3.; VASES: 9" handpainted nicely done \$8., Dresden type exquisite detailing and colors \$9, vases below cost. Green glass vase with amber glass entwined snake \$3.; Cov'd Gray, early blue Staff., scenic \$8.; small non matching platter \$4.; Lutz green glass finger bowl and plate, authentic \$10.; Banana dish \$3.

ALICE N. FOLEY, Antiques
1355 Main Street Worcester 3, Mass.
Phone 4-1428

Colorful China Chocolate pot with pastel flowers ----- \$ 6.50
Wooden Mortar & Pestle ----- 6.50
Royal Doulton 7" pitcher, blue and white, monk decoration, "Speed the Parting Guest" ----- 7.50
Red Quilted Satin type covered cracker jar, silver good ----- 13.75
Original Peterson and Godsey colored fashion prints, each ----- 1.00
Bristol Cookie Jars with floral decor. either plain or satin finish, metal resilvered, each ----- 13.75
Transportation Extra Write Wants

SPANISH COBBLER'S BENCH



Length 42 1/2 in.

Width 16 in.

Height 13 1/2 in.

Thickness of Top 1 3/4 in.

Custom built of kiln dried solid Knotty Pine plank top with scooped seat. Legs of selected maple or birch, dovetailed drawer. Available in hand rubbed honey maple light or antique maple (dark). Hand decorated in oil base paints in Rosewood as shown, Venetian Red, Apple Green. Also available in natural, or unfinished, smoothly sanded.

Qualified dealers may send for our brochure and prices of our other products.

Early American Chair Co.

611 Common Street, Lawrence, Mass.

flyc

GEARHART'S BARN

Box 75, Route 2,

Foot-O-Ten Antiques

DUNCANSVILLE, PA.

WANTED: OLD PISTOLS - PENNYBANKS

Hi Folks: Had surely a TV fan. Neglecting his business, I find him these days in his living room watching the programs, but today I see he has the second set, each with a different program. I look surprised, so he grins, then tells me a new station has been installed in this vicinity, and he don't want to miss anything. Oh, Boy! I wonder what he will do when the stations become as prevalent as flies on a dog. Cheerio.

NOTE: We bought the contents of "a rumpus room, from an old home, the smaller items listed here pistols, knives, etc., are all sacrifice prices relative to this purchase. Cartridge pistols subject to your state's fire arm laws.

1. Colt 1860 Army revolver, 44 cal., numbers matching, rebuffed, good condition, 14" long, complete with fancy holster, \$55.
2. Smith & Wesson Double Action 45, 6 shot, blue, almost new, cylinder swings out to load with nice holster, 11" overall \$38.
3. Colt 38 Special 6 shot revolver, double action, with stag grip holster, blue, special extra condition, 9" overall \$29.
4. Meridian Firearms Co. 38 cal. 5 shot revolver, blue frame, nickel barrel and cylinder, double action, break open type, very good condition, 10" long \$18.
5. Another as above, all nickle plated but some worn off, good operating condition \$10.
6. U. S. Revere Co. 32 cal. 5 shot break open revolver, double action, hammerless, nickel fair, good working order, 7" long \$8.
7. Iver Johnson 38 cal. 5 shot break open revolver, double action, hammerless, excellent operating, blue fair, 7 1/4" long \$10.
8. Iver Johnson 32 cal. 5 shot break open revolver, double action, nickle plated, very good, 7" long \$8.
9. Thames Arms Co. 32 cal. break open revolver, 5 shots, double action, nickle nice condition, 7" long \$8.
10. Iver Johnson 32 cal. 5 shot break open revolver, double action, excellent, bluing fair, 7" long \$10.
11. Iver Johnson 38 cal. break open revolver, double action, hammerless, nickle, like new 8" long \$12.
12. Iver Johnson 38 cal. 5 shot break open revolver, nickle, pearl grips, very good, 7 1/4" long \$15.
13. Iver Johnson 32 cal. 5 shot break open revolver, double action, nickle good, 7" long \$8.
14. Harrington & Richardson 32 cal. 5 shot break open revolver, double action, nickle, good condition, 7" long \$8.
15. Albion No. 2, Mk. 1, 1943, 38 cal. 6 shot break open revolver, double action, blue, Northwest Mounted Police type like new, 11" long \$29.
16. Harrington & Richardson 32 cal. 6 shot break open revolver, double action, new condition, nickle, and in original factory box, 8" long \$17.
17. Harrington & Richardson Young America 32 cal. 5 shot solid frame revolver, double action, nickle good shape, 6" long \$6.
18. Hopkins and Allen 32 cal. 6 shot solid frame revolver, double action, blue, pearl grips, very good operating condition, 7 1/4" long \$18.
19. American Bulldog 38 cal. 5 shot solid frame revolver, double action, nickle, very good \$10.
20. Victor 38 cal. 5 shot solid frame revolver, S. W. double action, nickle, very good \$10.
21. Vest Pocket Safety Hammer 22 cal. 7 shot solid frame revolver, double action, nickle, good shape, sub-noise \$9.
22. Defender 32 cal. 5 shot solid frame revolver, single action, spur trigger, nickel fair, good mechanically \$9.
23. Colt 38 Police Special, 6 shot double action, swing out cylinder, blue, fine like new, 12" long \$35.
24. Czech Mod. 27, 7.65 mm. automatic pistol, blue, very good condition \$22.50.
25. Regina 7.65 mm. automatic pistol, blue worn off, good mechanically \$18.
26. Belgian 25 cal. automatic miniature, blue pearl grips, like new condition \$25.
27. Jap 7.65 automatic pistol, 1938, good but blue worn off, in holster with extra clip, \$20.
28. Colt 32 cal. automatic pistol, blue, in very good condition with holster \$25.
29. P-38 Walther automatic pistol, double action, blue, very good shape in nice holster \$30.
30. Hamilton 22 cal. single shot bolt action pistol, made from rifle, good \$8.
31. Benjamin Air pistol, very good condition, blue \$10.
32. Springfield 1795-98 short model musket original flint lock, 38" barrel, 2 band model, good condition, nice original finish extremely rare \$99.
33. 1884 Springfield 45-70 rifle, with sling, very good condition \$15.
34. Another as above, \$15.
35. Jap carbine, 6 mm. with bayonet, scabbard, and sling, very good order \$15.
36. Sharpe carbine, good shape, but original butt plate and rear sight are missing \$20.
37. 12 ga. shotgun on Mauser action very good \$20.
38. W. L. Evans, Valley Forge, 1829 musket converted to percussion, good working order \$35.
39. New Baker 12 ga. double, Damascus barrels, side hammers, good condition \$15.
40. Remington 12 ga. double hammerless, very good order \$20.
41. Hamilton 22 cal. single shot bicycle rifle, very good condition, tin, rare type \$15.
42. Fine Remington 41 cal. percussion rifle, half stock of nice walnut, 31 1/2" early octagon barrel, brass mounted with pewter stock tip round brass patch box, adjustable rear sight, should make good shooter. Rare \$45.
43. Swiss Vetterli 41 cal. rim fire rifle, bolt action, stock shortened, but action works good \$10.
44. New England 12 ga. double hammer gun, good order but fore and missing \$10.
45. Remington 50 cal. rolling block army rifle, no ramrod, but very good condition \$15.
46. Harpers Ferry 1838 musket, converted to percussion, fair condition, not cut back \$10.
47. John Bayer 28 cal. air gun, inoperative, but could be easily put in order early, odd and unusual, heavy musket type, lots of brass migs \$15.
48. A Mock 28 cal. air gun, inoperative as above, but unusual, heavy gun \$15.
49. J. Syms 32 cal. air gun, about good, odd type of gun. These three guns are an early and unusual type of gun, heavy for one of their type, in good shape but requiring a little mechanical work \$15.
50. Mauser bayonet & scabbard, 9 1/4" blade, no catch, good finish \$2.
51. Another as above, but complete scabbard attached to frog, excellent \$3.
52. 45-70 Springfield bayonet with metal scabbard (frog missing), fine shape \$1.50.
53. U. S. rifle bayonet and scabbard, 10" blade, fine \$3.
54. Long U. S. 1907 knife bayonet, 16" blade, with scabbard, very good \$3.50.
55. Canadian Ross bayonet, good order but catch gone \$2.
56. Long French sabre bayonet with scabbard, 1878, very good, 20 3/4" blade \$3.50.
57. Another as above, but dated 1879 very good with scabbard \$4.
58. Three long forelan triangular bayonets, each with a brass bound leather scabbard, all in good order. Each \$2. All \$5.
59. Nice hand made hunting knife in army sheath, plastic handle, Colors \$2.
60. Foreign knife bayonet, minus scabbard, 12" blade good condition \$1.50.
61. Fine German SS knife & sheath, fancy decors, 15" long \$8.
62. Fine miniature Oriental dagger, shaped like scimitar, bone handle, and chain guard 8" blade with sheath, very good condition, silver mounts rare \$6.
63. Mexican Bowie type knife, 6" blade, with sheath, good order \$2.50.
64. Fine Gurka knife, leather sheath, with two small pockets in back containing two small cleaning & sharpening tools, 17" long curved engraved blade \$30, retail. Spec. \$15.
65. Filipino dagger, wide blade 18" long, with wooden sheath, very good, unusual \$8.
66. Excellent foreign knife bayonet, metal sheath and leather frog, 15" blade, fancy \$2.50.
67. Light 2 edged sword, 26" blade bone handle with knight's head on pommel, no scabbard, good, but blade a little rough \$4.
68. Jap naval sword and scabbard, brass guard, wire bound grip, like miniature cavalry sword, very nice piece \$7.
69. Jap Cavalry sabre, 29" blade, wirebound shark-skin grip, with scabbard, very good order \$8.50.
70. 45-70 Springfield bayonet and scabbard, complete very good \$2.
71. Nice long dagger, probably Oriental, shaped like scimitar, stag handle, brass bound leather sheath, good condition, 21" long \$7.
72. Small German dagger with deers foot handle, good condition \$3.
73. U. S. WW I machete, 15" blue blade, with metal guard, very fine \$1.50.
74. Nice Oriental dagger, scimitar type, 9" blade brass bound wooden grip, eng. blade \$6.
75. Machete 19" blade, good condition \$1.
76. 98 Mauser bayonet, with sheath and leather frog, fine \$3.
77. German knife, 8" blade and sheath, leather frog, fine, fancy \$3.50.
78. German knife, 13" blade, stag handle, leather sheath, good \$4.
79. 10" Mauser bayonet and sheath, very good shape \$3.
80. Short sword, 17" blade, pearl grips wire bound, leather sheath \$8.
81. Odd curved sword, 26" blade, light weight, stag grip, iron guard, leather sheath, nice order \$8.
82. Jap bayonet with wooden sheath, good condition \$2.50.
83. Pair of old snow shoes, 39" long, ladies and gents, fancy with rawhide gents 45" long, both pair \$15.
84. Pair old style military saddle holsters, no covers, good shape for the age \$5.
85. Several billy clubs, one long, the others short, all finely polished. One appears to be mahogany, 3 all tolled \$5.
86. Three pairs old handcuffs, original keys, all \$12.
87. Two pairs of early type twistlers. Very unusual, both pair \$7.
88. One later type twistler, "Iron Claw," very good \$5.
89. Two steel Air Raid Warden helmets, both \$3.
90. Mauser nickle plated bayonet, 21" blade with sheath, very good \$3.
91. U. S. WW II folding machete, 10" blade \$2.
92. Oriental carved bone handled dagger and curved sheath \$3.
93. Fancy scimitar brass eagle's head and guard and sheath, pearl handle, 13" over long engraved blade \$7.
94. Chinese short sword, made from 100 Chinese real coins \$3.50.
95. Two different gas masks, both \$3.
96. Collection of brass and iron bells, 11 all tolled. 2 large fancy etched, fine souvenir, 2 hand bells, cow and sheep bell, all for \$3.
97. Three long early brass farm scales, 19", 13" & 10", all for \$7.
98. Beaver Brand German colorful accordion 14"x 14"x7 1/2", fine condition \$10.
99. 2 small hand bells, 5" and 10", metal and glass, colorful, both \$5.
100. Metal xylophone, 12 metal bars, very musical, 18" long \$3.50.
101. Rare mechanical cow about 12" long x 8" high, covered with real leather, mounted on 4 wheels. Push head, cow bawls \$25.00.
102. Penna chalk rabbit 8" long x 7" high, head moves, Happy Hooligan is the rider \$8.
103. Large 10" U. S. Navy east iron ship or wall bell.
104. Pine saw buck table, very rare 41x77", heavy pine plank top, seats 12 people, early heat chamfered corners at saw bucks, also mortised lower end stretchers with long wood keyed middle center stretchers, all original except plank top, this we restored with 100-yr. pine planks; all expertly refinished in natural mellow pine. Once in a life time, a table like this available will refund your money plus 10% bonus if you don't like this table. Crt. \$175.
105. Pair matched Victorian corset back finger carved side chairs, each with 2 small reinforcing arms, open backs with carved across stretcher, all reblocked, glued, expertly refinished springs. Crated pair \$39.
106. Fruit carved Victorian love seat 54" between arms good as found structural condition. Crt. \$60.
107. Three early real Captains chairs, not the thin tavern type these have heavy wide arms, high heavy backs, all similar, but each different, all in good repaired condition. All crt. \$40.
108. Very rare Butler's chest desk, cherry wood, crotch mahogany veneer, front large drawer top, drops down to form writing table, inside has 7 dovetailed tiger stripe drawers with lots of compartments, has 2 single door cup'd below drawer, nice turned short legs, good structural original cherry stain condition as found. Crated \$65.
109. Expertly refinished pine sugar water buckets 12 qt. buckle lock wide wooden hoops \$7.50.
110. Very rare walnut dough trough, three inch projecting walnut lid dovetailed corners, four slum neat turned eigs all expertly refinished ready to use. Crated \$85.
111. Small rare pine dough trough, nice wide projecting lid, has early rare original wash bench end legs cut out boot jack pattern dovetailed trough. Crated \$49.
112. Rare early walnut music bench and rack, bench is 13"x25"x16" high, 4 cabriolet carved legs, long drawer, top formation has 6 lovely vase and urn shaped open for splats, compartments for sheet music, then table top 11"x25" with total 34" overall height from floor, usable as is \$39.
113. Matched pair of beautiful old surry seats, 2 passenger each seat, seats have maple thin spindles forming gallery, full upholstered tufted backs and seats also original iron arms, original strap irons below to make fire side seats rare type pair \$75.
- NOTE: above seats are better than the primitive settle type wagon seats that sell for \$150., each in rough.
114. All cherry Pa Dutch 2 pc. wall cup'd, expertly refinished in natural cherry, a beauty! Has wide concave mould at top, 2 glass doors each 6 its 8"x10", beautiful pie alcove, shelves pierced for knives, forks, spoon racks. Back wide solid plank ends, 3 dovetailed silver drawers, 2 cup'd with bulged single panel rare type doors, 84" over all high x 54" across width, gorgeous cup'd \$295. Crated.
115. Have 50 souvenir campaign badges and medals, 40 are 2 pc. jobs banners and medals and ribbons extra unusual back to Span. Am. War. All \$5.
116. Four odd metal vest pocket match cases, metal cigarette case, metal jewel box, 4 pretty long cigarette holders, lot \$3.50.
117. Tortoise shell type extra fancy, extra large Spanish hair comb 8" across x 11" high filigreed, shaped like crown \$5.
118. Three more Spanish elaborate comb combs 5" high, 2 jeweled, one filigreed large gold plated fancy hairpin, fancy silver hairpin, all \$4.
119. Sterling silver high Spanish back comb \$2.
120. Spanish high comb 5"x7" real tortoise shell, points 2 teeth missing, also hand made horn comb to match above, both \$3.
121. Spanish high comb 6" high elaborate carved from genuine ivory all filigreed work \$3.
122. Tortoise shell dresser set, tray 6"x10", powder box 5" with lid, jewel box hinged lid, hand mirror, large buffer, all \$5.
123. Bead work, 5 sashes gorgeous, each 2" wide x 70" long tassels, etc. One red and black, one white and black, one iridescent beads, 2 black beads, all for \$5.
124. Bagueroots paintings silver 2 1/2"x3 1/4", 4 pictures, one fastener missing \$2. red leather elaborate scenic painting \$2.50, red velvet 3"x3 1/4", \$2., octagonal gutta percha fancy \$4. gutta percha 4"x5" \$7., ten different sizes semi-leather plus 3 nice damaged ones 13 in this lot, all gilt pictures, etc. \$12.
125. Elaborate brass needle case rich embossed \$2.
126. Pair brass plaques 6"x3", Presidents including Coolidge, pocket in back giving biographies \$2.50 each. Pair \$3.
127. Machine gun belt and 60 brass empty cartridges \$4.

IRENE A. GREENAWALT

703 Allegheny Street, Hollidaysburg, Penna.

1. Electrified, old gas, prism chandelier, (Pictures 150) Special price, \$75.
2. Walnut Chippendale blanket chest, 2 overlapping drawers lower part finely dovetailed, bracket feet, orig. brass handle, old strap hinges, ready to use. Ht. 30" depth 22", len. 58", \$135.
3. French serpentine top, gold-like parlor table, Vernis Martin garden scenes, cabriole legs. Ht. 29", top 29x37", \$89.
4. Good refinished walnut blanket chest, 7" nicely turned feet, nicely dovetailed, ht. 27" top 18x24x55", \$50.
Very nice Walnut Vic. sofa with rose carving on 3 crests, 63" between arms, can be used as a bed, \$95.
5. Magnificent Chinese 2 section screen. Teakwood frame, beautifully decorated 71" high x 32 1/2" ea. section, 65" overall, \$100.
6. Blonde Mah. ready to use high poster bed steps, \$55.
7. Set 8 bowback late Windsor chairs, not exactly identical, 4 & 5 of a kind, lot, \$50.
7. Curly & Birdseye Maple shelf clock, date 1862, like #1960, Miller Book. Perfect throughout, \$29.75.
8. 8-day Rosewood shelf clock, 1860 - 70 date, 18" h. Ansonia Clock Co. Miller Book #1951, \$15.
9. 8-day alarm, New Haven Clock Co. Mah., shape like 1952, Miller Book, 1845 - 50 date, 19" h. \$14.
10. 8-day Mah. Seth Thomas alarm, shape like 1943 Miller book, date 1860, 16 1/2" h. \$12.75. These clocks are all in orig. good cond. Painting in doors perfect.
11. Another shelf clock, Rosewood, Wm. L. Gilbert Clock Co. Winsted Conn. 16 1/2" h. Similar to 1949 Miller, top pointed, good orig. cond. It goes \$10.75.
12. Handsome inlaid chime clock. Made in Germany, pat. in all countries (1892). Perfect throughout, chimes 4 times during hour, \$50.
13. Set the "Etruria Wedgwood, Etruria, England," black with yellow decs. Black thuren with yellow flowers center, etc. 9 1/2" x 9 1/2", 8 7/8" x 8 3/4" x 12 3/4" plates; 11 & 15" platters chop plate, 9" open bowl, cov. tureen, deep veg. bowl, relish tray, cov. sugar and creamer, milk pitcher, cov. butter, 11 cups, 10 saucers, 6 bouillon cups & saucers. Perfect, \$139.
14. Staffordshire white horse, girl rider, colorful 3 1/4" h., 3" l., \$9. Pretty pr. H.P. pepper & salt shakers, Nippon, \$1.60; Nippon H.P. pretty pin tray, \$1.50.
15. Set 6 Haviland & Co. saucers and 4 butter pats, Ransom pattern, uneven gold, lot, \$4.50; 4" h. china cat salt shaker, \$2.55. Pr. dressed up dogs collar, tie, hat, etc., cute Bennington type, \$4.
16. 10" blue grape pattern platter, 3 9/8" plates, 1 6 1/4" pl., 8 1/4" lid, Royal sometime, Nippon Sicily, lot, \$7.75.
17. Of the finer type beautiful Oriental, covered tea or choc. pitcher on white, dainty flowers & gold with child flying kite, etc., \$4.
18. More than service for 6, Theodore Haviland china (10 & 8) in the Blue Cornflower with tiny yellow flowers, note, on flange of plates, etc., bowl, \$69.75.
19. Beautiful white Bristol, 12" dia. plate with colorful Morning Glories & Butterfly, nice to hang on wall, \$7.75; 9" deep blue Clews plate, Eagle & Shield mark, 2 underneath small chips and shows lot of wear, \$3.50.
19. a. Attractive white Russian Wolf Round dog, standing on base 5 1/2" long 4 1/2" h., \$8.75.
19. b. "Rebecca at the Well" small size Bennington type covered teapot \$7.75.
19. c. Hard to find nicely turned Bennington 9 1/2" candlestick, 8" dia. Bennington prettily marked bowl. Ea. one, \$10.75.
19. d. Large size Bennington drinking mug, \$7.50.
19. e. Collection of 9 old china children's mugs, largest 2 1/2"x2 1/4", smallest 1 1/4"x1 1/4", \$15.
19. f. Set 6 Sterling silver filigreed demi-tasse cups and saucers. Porcelain cups set in silver holders. Set, \$29.75.

10. g. Interesting and decorative Chas. Field Haviland Limoges dresser tray. Large cat, butterfly, flowers & gold, 9 1/2"x14 1/4", \$8.75.
20. China dog, standing, white with black spots, 3", \$3.75.
21. Set 6 D. & C. Franco, 5" scalloped edge gold dec. plates, \$2.50; 4 Theo Haviland after dinner coffee cups & saucers, decorations gold abt. matches plates, \$5.75.
22. Quaint blue Sponge ware, wash bowl and pitcher set, \$9. (Spatter type) \$9.
23. 8 1/2" Peace & Plenty, deep blue Staffordshire Clews plate, no cracks or chips, but shows wear, \$10.
24. 4" h. Staffordshire sitting monkey figurine, \$2.75; Staffordshire standing Lamb, 2" h., 2" base \$4.50; Cute white & blue china figurine, small boy with dog grabbing his trousers, match holder, 2 1/2" l., 3" h., no hurt chip, \$2.50.
24. a. Papier-Mache oval hinged lid snuff box, \$1.55; Wooden hinged lid, \$1.25; sweet ladies budon oxford hinged lid, \$3.; 2 Papier-Mache Mother of Pearl inlay, hinged lid, ea. \$2.50.
25. Set 11 5 1/2" open edge plates Dresden type, \$16.75; set 4 Dresden salt baskets, app. flowers, with gold, porcelain spoons, \$17.
26. Set 6 fine plates made in France, decor. in China, each a different cost-of-arms, fine, decor., fine quality porcelain indicates it was made for the export trade, set, \$55.
27. 2 Deep Amber Diamond quilted Stoddard ink wells, ea. \$5.
28. 2 large oval Flint, clear glass vinegar decanters side handles, glass stoppers, 2 for \$3.50. Pr. early clear glass bar bottles with 3 heavy ringed necks & 1 nicely shaped blown wine bottle, stopper, chip, all \$3.; Miniature Hobnail mug, \$1.25.
30. Paperweight, attractive, gay Spatterware Bouquet, cir. widest part, 13", \$8.75. another gay Spatter, flower in base with the tall silver decs., 11 1/2" cir., \$6.75; another white carrier & flower spray over sparkling Spatter & name "Mary Daly," \$5.75. (Of course old.)
30. a. 7 large old glass marbles, with animals & candy stripes chipped, but all nice, \$10.75.
31. Exquisite finely cut M. glass oval bowl, a little rough on 3 scallops, choice pc., 7 1/2"x9 1/4", 3 1/2" d., \$15.75; Funny sea green cone shape wt. flower pot with flowers, \$4.75.
32. Early grand lamp, ornate brass standard, with portrait of Washington in high relief, double marble base, clear font, 20" h., \$55.
33. Pr. M. W. Bristol, early blown "Remember Me" mugs applied handles, gold decs., pr. \$10.75.
34. Stippled Dahlia water pitcher \$4.75; matching creamer, \$3.75; Primrose water pitcher, Barley water pitcher, flake base chip, Dinner Bell w. p. ea. \$3.; Broken Column w. p. \$8.85; Frosted Polar Bear w. p. heat check, \$5.75.
35. Early 9 1/4" clear glass font lamp, with M. G. hexagon shaped base & standard, brass connections, \$10.
36. Unusual 8 1/4" kerosene lamp, finely threaded clear font black glass base & standard, brass connections, \$10.75.
37. Tall early Sawtooth celery vase, knobbed stem, turned over edge at top, raised foot, \$4.75.
38. 2 Feather, (pl. 30, Millard book), 1 Nailhead, 1 Sheraton, 1 Sawtooth open sugar bowls, all have straight tops, all \$6.
38. a. 12" h. D. & B with flowers in panel cut glass vase, full base, \$8.
38. b. 7 1/4"x14" heavy cut glass celery tray Pin-wheel, etc., \$10.75.
38. c. Heavy paneled grape water pitcher Lee Pl. 64 - 1st row, \$12.75.
38. d. Late paneled cherry covered lemonade pitcher and 4 matching tumblers, \$7.50.
38. e. Outstanding Jack-in-Pulpit blown vase, blue base & applied edge with cut flowers 10 1/2". This was jewelry store pc., \$14.
38. f. Apple green Mary Gregory water pitcher, \$20.
39. g. Clear Mary Gregory water pitcher, no chips, but cracked not on decorated side, \$6.75.

39. Early wax 17" doll with blue set in eyes, feet stubbed a little also hair needs patched a little. Pierced ears, \$10.75.
- 28" long Papier-Mache head doll head damaged, cloth body, kid hands, \$16.
40. 10" cute Bisque girl, sleeping eyes, t. show, \$9.
41. Sweet chubby Bisque girl, long hair, jointed, shoes painted on, 7 1/4" h., \$8.
42. Bisque boy, cute still eyes, dressed in riding habit, \$8.75.
43. 5" Bisque, long hair, dressed like flower girl, \$8., 1st \$30.—takes the 5.
44. Lot of also glass chimneys for kerosene lamps, all different sizes, etc., mostly straight tops \$4.75; lot 10 finely etched glass shades from fine old chandeliers, \$7.75, or both lots, \$12.
45. 2 Pr. of large tintype pictures, 8 1/2"x5 1/2", young fine looking girl & young man, then pr. more mature man & wife, all \$2.
46. 8 Wm. Rogers silver fruit knives, neat pattern, 4 of ea., almost identical like new, \$4.
47. Small squatly silver cator frame, with 2 bottles, (etched) 2 bottle missing, \$3.25.
48. Pearl with long gold connection, pen holder, \$1.75.
49. Footed, silver plated fruit or cake holder, moreable bale handle, 9 1/4" dia., needs cleaned, \$6.75; 8 Ivory handled dinner knives, \$4.50; 2 squatly restlivered creamers 1 James W. Luft, other quad. plate, but name rubbed, 2 for \$8.75.
50. Primitive tin syrup jug. Pewter hinged, long snouted, ornamented lid, \$3.
51. 68" square early shawl, with large black center, colorful India border, \$6.75; one similar, with colorful Paisley border, \$5.75.
52. Very old tin decorated serving tray butterflys, flowers, and striping, orig. open hand holes, 16x20" \$3.75.
53. Large papier-mache Chippendale orig. decorated serving tray, 23x30", quaint decs., scallop damage, \$3. the 2 trays, \$17.
54. Pr. med. sized ship lanterns, Port & Starboard, refinished, \$25.
55. Very nice plush & celluloid album, 16x7", \$3.50.
56. Good cond., nickel silver, silver plated large cocktail jug and 12 9" stemmed flowers, set, \$10.75; also like new, fine copper cocktail shaker, porcelain lined, \$6.
57. Tin windup "Dancing Lasse", new cond., \$3.75; tin windup, 3 wheeled vehicle, colored marla in rear holding umbrella over gent with high hat in front seat, "Lehmann," \$5.75.
58. Old metal desk school house tap bell, \$2.50.
59. 2 1/4" Ivory standing elephant \$5.; miniature ivory standing elephant, for charm bracelet, \$2.; sweet ivory standing saddled horse, cropped tail, 3", \$5.75.
60. Extremely finely carved cameo, unusual bust of a woman, 1 1/2"x2 1/4" and a porcelain of a Madonna, 2x2 1/4", both unframed, ea., \$6.75.
61. 1 1/2"x2 1/4" finely painted picture of a beautiful girl, \$2.75. Cameo pin with fancy filigreed gold frame, overall 1 1/2"x1 1/2" (1 1/2"x1 1/2" cameo), \$8.75.
62. Very nice gold necklace, terminating with 2 pretty gold tassels, overall 25" long, \$18.75.
63. Pr. quaint gold earrings for pierced ears, with small pearl, \$12.75.
64. 3 pendant lavaler with 3 small diamonds, 1 surrounded by seed pearls, with orig. chain \$35.
65. Pr. unusual very old gold earrings with pearls, 1 1/2" long, \$17.75.
66. Interesting man's gold watch charm, man driving sulky under glass with chain to wear around neck \$10.75.
67. Pretty finely chased bracelet for small wrist, abt. 3 1/2" wide, \$5.75.
68. Sweet oblong pin, black background with pink rose spray, 1x1 1/4", \$4.75; magnificent large gold stone with gay roses & fancy gold frame, 1 1/2"x2", \$35.
69. Pretty ornamented large hinged lid metal jewelry box on high feet, 9" l. & 4" w., w. holster inside removed, nice for cigarettes, \$4.50; another same type 5 1/2"x3 1/4", another tiny one brass finish, both have the silk linings inside, 2 for \$1.75.
70. Oval Mahogany serving tray galiered with inlaid iron center, brass handles, 24" long, like new, \$7.75.
71. 2 Iron Frog door stops, ea. \$2.
72. Very nice Grandiose, brass staff with children fishing and grapes, marble base 10 - 5" Spear-point prisms 4 1/2" h., \$18.75.
73. 3 Stereoptican views, holders, & over 100 pictures, Lot \$5.75.

MRS. FRED WILMER AUSTIN

143 Pleasant St. So. Weymouth, Mass.

- Beautiful gold band china teapot, sugar, creamer and cake plate, decoration with gold especially attractive, perfect ----- \$20.00
Royal Barreuth black cat creamer 4 1/2" ----- 7.00
Fr. petal pink French Bristol 8" vases, base 2 1/2", flare top 3", white - lining, lovely enamelled white flower & leaves decoration Write
12 clear glass flute Punch cups ----- 10.00
Cut glass, sugar & creamer \$10.; Cruet \$3.; syrup pitcher ----- 10.00
Pewter miniature 4 bottle caddy set ----- 6.00
1 Briannia & Leonard Reed & Barton teapot 9" No. 1505-G - 1 Briannia Reed & Barton 10 1/2" tea or coffee No. 1505-10, handsome pattern, both the same ----- 30.00
Stamp, please, for reply. Transportation Extra
flyp

ZIMMER'S ANTIQUE CORNER

Waterford, Wisconsin

- Pressed Glass authentic and old: Diamond Point wine \$7.; Acorn Vase; water pitcher applied handle \$15.; Goblets: \$8., each; Blackberry, Currant and Cape Cod, Spooner Fishscale \$2.50; Set 6 individual and one large pearl handled Fruit Knife Sterling trim. Set ----- \$18.50
Honey Amber Hobnail gas shade ----- 10.00
Sapphire Blue Hobnail gas shade ----- 7.50
Bronze Bust Martin Luther ----- 5.00
Beautiful Cut Glass Cologne, milk condon Buzz Saw Cut Glass pitcher and 10 tumblers, set ----- 39.50
Miniature Roll Top Desk ----- Write
Hanging Lamp Shade hand painted morning dories ----- 8.00
Hanging Lamp Shade brass in good condition ----- 5.00
Waterford Cut Glass large decanter, ring neck large Sterling silver ball stopper, gorgeous ----- 45.00
flyp

COUNTRY ANTIQUES

R. D. 2

Germantown,

N. Y.

1. Buried Maple bowl & scoop, exc. cond., 15" d., 5 1/2" h. ----- \$35.00
2. Copper pot, 2 hdis, dovetailed, 5" h., 10" d. ----- 9.00
3. Iron muffin pan, rosettes ----- 3.00
4. Old linen dusters, never used have 4, ea. ----- 1.00
5. Old Postcard album, 50 cards, "Risque" pictures ----- 2.50
6. Doulton toasting mug 3 hdis, 6" h., 3 1/4" d. "Bread at Pleasure, Drink by Measure, When you doubt Abstain." ----- 17.50
7. Yellow earthen ware pie plate, 9 1/2" ----- 2.50
8. Round volumes "Travel," 1913 thru 1920, all ----- 10.00
flyp

W. J. FRENCH—Antiques

10 High Street

Camden, Maine

The following items are some of the good articles we have on hand at present, all of which are priced low enough for resale in most localities throughout the country.

We not only send goods out promptly upon receipt of check, but we also crate them in a first-class manner free of charge to dealers.

While we sincerely believe that a visit to our shop would prove interesting and profitable, you can, nevertheless, I assure you, buy by mail from us with confidence. If at any time you might perhaps receive a piece of furniture that does not come up to your expectations, you may return same to us and receive a refund in full right away.

If description given of any item is not sufficient and you would like a picture or drawing before ordering, kindly let us know to that effect and we will be glad to accommodate.

1. Pair of 4 foot spindle-back settees of maple and pine. These have old varnish on them but no paint. They are old and good style. Pair ----- \$45.00
2. Tavern table, has square tapering legs of maple, a drawer and a pine overhang top, 35x48". Structurally in good original condition. ----- 28.00
3. Drop-leaf stand of maple has two drawers, nicely turned legs. Top 14x20". Leaves 9" deep. Original condition good. ----- 38.00
4. Tavern table of pine and maple, has square tapering legs. Top is 25x42"; condition good. Has some old paint on it. Priced low. ----- 25.00
5. Old pine sink with paint on it, has cut-out ends. One-door type; condition good. 30" high, 36" wide. ----- 20.00
6. Tavern table of maple and pine wood; square tapering legs, bread-board top 24x39". A good buy at. ----- 25.00
7. Extension top solid walnut table; has five turned legs, two extra leaves—wide ones; general condition good. ----- 22.00
8. Old hanging cupboard of pine; has one door. Is painted but in good original condition. 18" wide, 27" high. ----- 15.00
9. Maple post bed without paint; has real good turnings. 42" high; headboard of pine. Bed is 49" wide, 73" long. ----- 38.00
10. Card table of mahogany; pedestal base type with double board top. All in good orig. condition. Cheap at. ----- 28.00
11. Blanket chest of pine has two long drawers. It is painted but is in good structural condition. ----- 35.00
12. Spool bed of maple in natural wood color. This bed is in fine condition; is 50" wide, so would call it full size. ----- 18.00
13. Captain's chair, real old one and the best type with roll top painted but structurally OK. ----- 20.00
14. Drop-leaf table of maple. All condition. Top 38x17"; leaves 9" deep. Old paint. ----- 28.00
15. Set of 16 bird-cage window chairs and armchair to match. All in first-class original condition. Set ----- 200.00
16. 2-drawer drop-leaf stand of mahogany. Slender, graceful turned legs. Top 17" by 30". Leaves 9" deep. Just old varnish on them. A nice one. ----- 48.00
17. Set of 4 slip seat fiddle-back Empire chairs. Just old varnish on them. Fine condition. Set ----- 60.00
18. Set of six pillow-back Hitchcock chairs with wooden seats. Cleaned and waxed, ready to use. Set ----- 120.00
19. Swell-front chest of drawers in mahogany. Condition fine. Bracket base has been expertly repaired. 42" wide, 37" tall, 21" deep. A fine old piece. ----- 125.00
20. Large mahogany drop-leaf table. Has square tapered legs. Top is 18x48". Leaves 17 1/2". Good original condition. Could be used as is but refinishing would improve it. ----- 110.00
21. Blanket chest of pine, has 2 long drawers. 35" high, 39" wide. Has original old paint and is structurally OK. ----- 42.00
22. Maple chest of 4 long drawers, solid ends, bracket base. Old varnish on it. 32" high, 36" wide. All good. ----- 65.00
23. Set of 6 extra nice old rabbit-ear chairs. Bent-back type with rounded seats. These I recommend to all discriminating buyers. Old paint. Set ----- 95.00
24. Spindle-back settee of maple and pine. 5 feet long. Has old paint. Structurally fine. ----- 32.00
25. Pine commode, nice one, lift top narrow and real old. Has one drawer directly over single door. ----- 15.00
26. Three lift-top commodes of pine. These are the double-door type without drawer. Three in one crate for ----- 35.00
27. Drop-leaf table of maple. Has square tapering legs. Top is 16x42". Leaves 13" deep. Very little old paint on it. Structurally in fine condition. ----- 32.00
28. Pine dry sink, small size; one in real good original condition. One-door type with extended top on front. ----- 22.00
29. Large size pine blanket chest. Has 2 long drawers. Nice old cut-out base. 33" high and 44" wide. ----- 35.00
30. Cottage-type pine chests of 4 drawers. In first-class original condition. Two in one crate. ----- 42.00
31. Old pine painted wash stands in good condition. How many can you use? Each ----- 8.00
32. Large size pair of iron andirons with brass trimmings. Extra nice screen to match. ----- 25.00
33. Four extra nice 7-foot settees in good original condition. Spindle-back type of pine and maple. Each ----- 30.00
34. Old wooden oak yokes in a variety of sizes from ----- 12.00
35. Maple drop-leaf table. Good style ones from 38" to 42" wide in nice original condition. Two in one crate. ----- 45.00
36. Set of dishes. This is a 72-piece set. Old chistle pattern in soft green. Complete service for six. Consists of 3 sizes of plates, cups and saucers, bone dishes, butter chips, vegetable nappies, covered butter, covered sugar, creamer, large pitcher, covered gravy boat and china ladle, platter 3 covered vegetable, open vegetable, soups. Excellent condition and only ----- 78.00
37. Lot of 4 bedside stands of maple and pine; need minor repairs but an excellent buy. Lot ----- 45.00
38. Lot of 3 pine commodes. These are the lift-top type with no drawer and 2 doors below. Condition good. Lot ----- 32.00
39. Lot of old cherry inside house blinds in the natural; no paint. Have 3 dozen of them, 13x37"; 1 dozen 11x37". These are all in fine condition. Per blind ----- 1.50
40. Lot of nice old inside house blinds in the natural pine. Condition fine. Have the following sizes: 7 1/2" x 36"; 8 1/2" x 34"; 9" x 29"; 10 1/2" x 33"; 13" x 29"; 9" x 33". Each ----- 1.50
41. If you can use inside blinds of pine with old paint on them at present we have quite a variety of sizes. Each ----- 1.00
42. Drop-leaf stand of maple has 2 drawers. Lovely rope carved legs and rounded drawer fronts. Top 22x16", 9" leaves. Old varnish. ----- 65.00
43. Mahogany bow-front wash stand. Has a drawer and shelf below. Beautiful small turned fancy legs. Back and side boards, fancy design. Usable as is. ----- 50.00
44. Drop-leaf stand of pine has one drawer and nicely turned legs. Top 17x15 1/2"; leaf 7" deep. Usable as is with the old leaf finish. ----- 28.00
45. Pine dressing table has turned legs and one long drawer. Old paint. ----- 15.00
46. Tavern table of pine has square tapered legs and a drawer. Top 35x21". Old paint. ----- 18.00
47. 2-drawer drop-leaf mahogany sewing table. Empire period with pedestal base. Slight warp in leaves but very good at. ----- 22.00
48. Pine serving table. Has turned legs, long drawer and shelf below. In good condition with some old paint. Top and shelf 42" x 20". Nice heavy pine piece. ----- 25.00
49. Walnut Victorian stand with a nice style base. Top has fancy corners and is 25x17". Usable condition. ----- 12.00
50. Nice old rocking bench of soft wood and maple. Has six fiddle-type slats in back. A real early one. Seat is 7 1/2" long, 16" deep, and 2" thick. Boston rocker type arms. 100% original. Most of old paint is worn off. ----- 48.00
51. Drop-leaf stand of maple has 1 deep drawer, turned legs, old paint. Fine condition. Top 15 1/2x21". Leaves 9". ----- 30.00
52. Blanket chest of pine. Has one drawer, nicely cut-out ends. 40" wide, 35" tall. ----- 35.00
53. Set of 6 maple chairs with new cane seats. No paint and good. Set ----- 60.00
54. Small-size walnut commode. Has one drawer and single door marble top. Victorian type. ----- 28.00
55. Candle stand of mahogany. Top has cut-out corners. All in good condition as found. ----- 20.00
56. Two fine old pine sea chests. Both in very good condition with dovetailed corners. The two ----- 24.00
57. Lot of real old Chelsea china consisting of 9 cups and saucers, cake plate, teapot and sugar bowl. All in good condition. ----- 90.00
58. Two-part mahogany dining table. Has small turned legs. Size 46x60". This is a real old table and in fine usable condition. A very good buy at ----- 200.00
59. Maple slant top desk. 36" size. All in first-class original condition. Just needs refinishing. This is, of course, a very early one. ----- 285.00
60. Slant top desk of walnut. Needs no repair, just refinishing. Regular bracket base with good writing compartment. ----- 235.00
61. 2 real nice old Boston rockers. Painted black with the old decoration on them. Each ----- 22.00
62. Iron lawn chair. 40" wide. A real old one and a nice one. ----- 45.00
63. Very nice pair of ball-top brass andirons. 17" high. These are old ones. ----- 20.00
64. Old picture-top mirror. Black and gold frame. Size 14" x 29". Excellent condition. ----- 25.00
65. Pair unusual Currier & Ives sporting prints. Each 12x18". In frames. Subjects "Got the Drop on Him" and "Tumbled to It". Cheap at ----- 20.00
66. Maple chest of 4 long drawers. 36" high, 39" wide. Solid end, bracket base. An extra nice one. ----- 65.00
67. Pine chest of 4 long drawers. Paneled ends, has box and swinging mirror on top. Old paint and original decoration of flowers. ----- 25.00
68. Small-size drop-leaf table with delicate turned maple legs. Pine top has 5" overhang. Size 34x15", leave 10" deep. Good original condition. ----- 28.00
69. Pair pillow-back Hitchcock chairs. Button feet and new cane seats. Pair ----- 35.00
70. Nine spindle bow-back Windsor, saddle seat, center stretcher type. Excellent condition. ----- 25.00
71. Set of 4 rabbit-ear chairs. Full spindle type. Old paint but structurally extra nice. Set ----- 45.00
72. Maple bedside stand. Nicely turned legs. Has one drawer. All it ever has. Just something original. Good condition. ----- 20.00
73. Beautiful Austrian china footed punch bowl. 17" across, 6" deep. Soft flower design inside and out. Proof. ----- 30.00
74. Alabaster lamp! Lovely and I mean lovely. Is 25" tall, electrified, making entire lamp 33" tall. Base 8" across. Complete with silk shade. Was insured for \$150. Our price ----- 42.00
75. Steeple clock in good running condition. ----- 25.00
76. 2 water pitchers. These are tall ones of cut glass. Deep cut and proof. Each ----- 12.00
77. Red block water pitcher. A fine old one and of course proof. ----- 16.00
78. Set of 8 red block tumblers, match the above. Proof condition. ----- 30.00
79. Pine blanket chest with bracket type feet. Old usable finish on it. 21" tall, 48" wide. ----- 18.00
80. Blanket chest of pine has two long drawers and bracket feet. Old paint. 32" tall 40" wide. A-1 condition. ----- 28.00
81. Another corner cupboard from the same house. A real small one. 79" high and 27" across the front. Top door has the original 12 panes of glass. One door below. Old paint. Nice moulding. No repairs needed. ----- 78.00
82. Walnut extension table. 5 legs, rounded drop leaves. 3 extra leaves, included. Usable as is. ----- 22.00
83. A few pine commodes, tops do not lift up. One long drawer, 2 doors below. Some have one long drawer and 2 small ones and one door below. Two in a crate. ----- 20.00
84. 3-drawer cottage-type bureau, dovetailed construction. Cut-out base. 36" wide, 28" tall; cleaned and sanded. ----- 24.00
85. Small pine table. Turned legs. Round top is 28" in diameter. Easy to clean off. ----- 15.00
86. A matched pair of 3-drawer bureaus. Paneled ends. Have been cleaned and sanded. Nice ones. Pair ----- 45.00
87. Set of 4 full spindle-type plank seat chairs. These are in good condition. No paint. Were cleaned and waxed at home. As we found them. Set ----- 25.00
88. Child's crib, 47" long. Appears to be ash. Folding type. Nicely turned small posts. Very nice one and only ----- 20.00
89. Secretary of mahogany. One of the real nice pieces of furniture that are increasingly difficult to find. This is 100% original and in excellent usable condition. It is 60" tall, 36" wide, and 18 1/2" deep. Two doors and two drawers and 2 long ones beneath. Slender rope carved posts. Broken arch top. Arched doors have the original red glass. You should see a picture of this to appreciate it, but HURRY! We don't expect to have 't long at ----- 250.00
90. Fine old fireplace mantel painted white. Nice detail on it. Is 54" wide 55" tall. Opening is 36". ----- 22.50
91. Set of six, extra nice plank seat Hitchcock chairs. Rolled under seats, knobs on legs. In good usable condition. ----- 72.00

NOTE—Although the items listed herein are in original condition, we also have a lot of good old maple & pine furniture which has been recently refinished and priced right for resale. Sketches of same are available.

A visit to our shop is better than a hundred letters.

WJF

"Stories on Stones"

By VIRGINIA RUTH SMITH

To wander through an old graveyard can be a very entertaining business, not that Death is an amusing subject but because of the epitaphs which our ancestors used to memorialize the departed ones. It must be remembered, of course, that in those days funerals were more of a spectacle and ceremony than they are today. We think of the ornate horse drawn hearse with mourners following on foot or in carriages, depending on their wealth or lack of it, the dressing in black of relatives and the proscribed length of mourning. Most of these customs no longer prevail. Perhaps it is due to our busier lives, more means of recreation, our greater concern with life rather than death. However, in previous centuries Death was an ever present spectre and there were fewer diversions for the people.

We often wonder why our predecessors wrote such unusual and sometimes amusing epitaphs. They seem to us to lack dignity which should be associated with a memorial. However, perhaps they were more frank in their eulogies. Also, tastes in humor change and maybe in their day, an epitaph which is humorous to us did not seem so to them. Then too as it seemed the fashion to write epitaphs in rhyme some may have been hard put to it to eulogize the departed appropriately in verse, causing the resulting verse to be somewhat unusual.

A new book entitled "Stories on Stone" by Charles L. Wallis has been recently published by Oxford University Press. Mr. Wallis is Associate Professor of English at Keuka College, Keuka Park, N. Y., and also minister of the Keuka College Church. The book contains over 750 epitaphs which have been authenticated by the author and are arranged according to subject matter rather than period in which they fall. Included are epitaphs of some of our great men such as George Washington, Tom Paine, Alexander Hamilton and others. The old epitaphs made reference to practically everything which is of human concern such as religion, politics, occupation, skills, etc., of the deceased.

The following quotations are taken from "Stories on Stone" already cited above and will give our readers an idea of the interesting material in the book.

"A tall narrow marker to B. H. Norris, died 1900, aged 51, in Bethel Methodist Cemetery near Montgomery City, Missouri, advises:

'Kind friends I've
Left behind
Cast your vote for
Jennings Bryan.'

p. 19

"In Oakwood Cemetery, Statesville, North Carolina, is this inscription:
'Abner Columbus Sharpe

Sept. 24, 1857 March 25, 1927
He was a Democrat.'"

p. 19

"Inscribed on a narrow stone in Wellsboro, Pennsylvania, are these words:

'Daniel E. Cole
Born Feb. 2, 1844
Went away
Mar. 22, 1921
I Wonder
Where He
Went.'

p. 75

"In Old North Cemetery, Nantucket, Massachusetts, was transcribed fifty years ago this epitaph from a small slate stone:

'Under the sod
Under these trees
Lies the body of Jonathan Pease
He is not here
But only his pod
He has shelled out his peas
And gone to his God.'

p. 79

"Briefly stated is the sentiment on the gravestone of Dr. J. J. Subers, died 1916, aged 78, in Rosehill Cemetery, Macon, Georgia:

'Been Here
and Gone
Had a good time.'

p. 115

"The death of a four-year-old member of the Cubberly family in 1843 is explained on a gravestone in Baptist Churchyard, Hamilton Square, New Jersey:

'The boiling coffee did on me fall,
And by it I was slain,
But Christ has bought my liberty,
And in him I'll rise again.'

p. 119

"The epitaph in Mount Pleasant Cemetery, Pleasantville, New York, of Al Shean, member of the vaudeville team of Gallagher and Shean, reads:

'Al Shean
Beloved Father
Born May 12, 1868
I could have lived longer
But now it's too late
Absolutely Mr. Gallagher—
Positively Mr. Shean
August 12, 1949.'

p. 145

"From Foote Street Cemetery, Middlebury, Vermont, comes this sober warning:

'F. Wytte
Civil War Veteran of 93 years.
Died at Old Soldiers Home,
Lafayette, Ind.
A bachelor lies beneath this sod;
Who disobeyed the laws of God;
Advice to others here I give,
Don't live a bachelor, as I lived.'

p. 155

"This epitaph, said to have been
(Continued on page 73)

ILLUSTRATIONS OPPOSITE

"Beneath the image of a heavily bearded man on a monument in Evergreen Cemetery, Leominster, Massachusetts, are these words:

'Joseph Palmer
Died
Oct. 30, 1873
AE. 84 yrs. 5 ms.
Persecuted for
wearing the beard.'

At a time when most men were clean-shaven, Palmer decided to let his whiskers grow. The idea became in time a fixed principle with Palmer who resisted the coaxing of the clergy and the wheedling of the laity, some of whom looked with suspicion upon bearded persons. At one time some of his townsmen attempted to shave him and because of the resulting skirmish Palmer was jailed. He lived, however, to see the popularity of the beard return."

"Perhaps no tombstone bears a name equal to that inscribed on an upright slab in Harrogate Cemetery near Wetumpka, Ala.:

'Henry Ritter
Ema Ritter
Dema Ritter
Sweet Potatoe
Creamatartar
Caroline Bostick
Daughter of

Bob & Suckey Catlen
Born at Social Circle 1843.
Died at Wetumpka 1852.'

"The gravestone of an astronomer in Elmwood Cemetery, East Otisfield, Maine, records:

'Prof.
Joseph W. Holden
Born Otisfield, Me.
Aug. 24, 1816,
Mar. 30, 1900.
Prof. Holden the
old Astronomer
discovered that the
Earth is flat and
stationary, and that
the sun and moon do
move.'

"A simple slab, bearing a replica of his skis, marks the grave of 'Snowshoe Thomson', a mail deliverer, at Genoa, Nevada. Inscribed on the slab are the words:

'In Memory of John A. Thomson
Departed this life May 15, 1876.
Aged 49 years 16 days
Gone but not forgotten.'

For nearly twenty years Thomson carried mail between Genoa and Hangtown, now Placerville. He is said to have averaged forty-five miles a day over snow thirty to forty feet deep. The people of Genoa, not then familiar with skis, mistook them for snowshoes. Thomson never received pay for this effort."

(Photographs and captions courtesy Mr. Charles Wallis, author of "Stories on Stone.")



EARLY EPITAPHS

Antique Dealers' Directory

12 Months \$10.00
6 Months \$6.00
(3 lines)

ALABAMA

MOBILE. Mrs. Geo. C. Young, 514 Halcombe Ave., Old Hiway 90. Loop Sec. Fine china, bric-a-brac, signed cut gl., coll. items, colored gl. o45

ARIZONA

PHOENIX. Ralph E. Mueller & Son, 1900 Camelback Rd. Gem stones, azarates, antique jewelry, ivories, enamels, art objects. mh55

PRESCOTT. Helen and Joe Hartin. Antiques, 140 N. Cortez St. Furniture, decorative items, glass, china, miscellaneous. my55

PRESCOTT. Lewis & Son Antique Shop, 320 W. Gurley St. Pattern glass, china, lamps, primitives. Visitors welcome. je55

TUCSON. Mary Fabian, 718 S. Stone St. Fine china, bric-a-brac and art objects. Diversified selection of lovely old antiques for the discriminating collector. n45

WINSLOW. The Pink House, 322 E. 3rd, on Hwy. 66. Antiques. Also Indian & Mexican Arts and Crafts. n45

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ARKADELPHIA. Mostert's Antiques, Hwy. 67 So. China trifles to antique rifles, scrap iron heaven. Bargain hunters delight. je55

BENTONVILLE. Villa N. Cowan, Antiques, Main at 5th St., N. E. Gems of yesteryear, china, glass and bric-a-brac. Wholesale and retail. ap55

HOT SPRINGS. Trash and Treasure House, 712 Park Ave. Gen. line antiques, Furniture, rough or ref. Collectors' items. Attractive dealer discounts. Phone 6480. Anytime. d45

LITTLE ROCK. Bob H. Batty, 1323 So. Tyler. Old American Pressed glass. Mail Order & appointment. Evenings, week-ends, holidays. Ph. Mo 3-6341-je55

MOUNTAINBURG. The Arkansas Traveler. Arkansas' Largest Exclusive Antique and Gift Shop. Fine china, glass, lamps, furniture, etc. Dealers welcome. je55

SPRINGDALE. Kennan's Antiques, Hwy. 71 So. Ph. 2009. Open weekdays and Sun. 9-5. Closed Thurs. Gen line, large stock, wholesale, retail. s45

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LONG BEACH. Bucks Antiques, 2054 Atlantic Ave., 661-188. Large stock choice antiques for deal. & coll. ap55

LOS ANGELES. Manting, Ruth Farra, 8829 Beverly Blvd. Original old prints, Currier & Ives, furniture, glass, etc. f55

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SAN CARLOS. 1361 Laurel Street. Arts & Crafts Exchange. Antiques and gifts. ap55

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NEWARK. Glasgow Antiques. Large gen. line. U. S. Highway 40., R. D. 1. Phone Newark 6315. o45

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ALEXIS. Mrs. B. F. Robbins, on Rt. 135, 2 mi. W. of Hwy. 67 or 4 mi. E. of Hwy. 94. Fine china, glass, lamps, etc. Phone 55-97. n45

BATAVIA. Lee's, 224 N. Batavia Ave., Banks, toys, Tobies, large gen. stock. Open 7 days week; 8 A. M. to 10 P. M. mh55

BLOOMINGTON. Arendt Antique Shop, 1009 South Center. Pattern and colored glass, antique furn., china, etc. o45

CHICAGO. All's Well Antique Studio. 1448 N. Clark. DE 7-8677; Res. SH 3-9200. We specialize in handpainted china, chandeliers & bric-a-brac. Lge. stock. Wholesale & retail. s45

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CHICAGO. Joresco, Ernest, 55 E. Oak St. Phone Superior 7-4315. By apt't only. 18th century furniture & porcelains. Paintings, appraisals. f55

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DECATUR. Leek's Antiques, 443 W. Eldorado. General line of antiques. Glass, china, furn., unusual items. n45

DECATUR. The Pollards Antique Shop, 1840 W. William St. Pattern and colored glass, china and furn. s45

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GALESBURG. Lawson's Trading Post, 2047 Grand Ave., Rt. 150 East, also: 502 S. Adams, Peoria, Ill. Buy, sell and trade anything of value. au45

GALVA. Elsie Bradley Antiques, 4 miles east, Highway 34, Phone 595W. jly45

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IDA GROVE. "Green Door Antique Shop. Myrtle Rasmussen, new address, 801 7th St. je55

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MASON CITY. Mother Barbour's, 933 N. Van Buren. Pat. glass, dolls, buttons, misc. From priv. homes. Write wants. au45

MONTICELLO. Lighthouse Antiques. Mrs. Florence Metznerberg, 611 N. Cedar. Furn., china, glass, general. jly45

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NEWTON. Doris Kelso, antiques china and gifts. Located on Highway 81, 204 Main. ja55

OSAWATOMIE. Helen's French Haviland Shoppe, 331 Walnut. Open stock, sets, older patterns. d45

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SEDGWICK. Bus's Swap Shop, 8 miles south Newton U. S. Highway No. 81. Antiques, glass, furniture. je55

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TOPEKA. A good place to buy antiques! Wholesale, retail: Wright's Antiques, 821 N. Kan.; Etzel Antiques, 720 Green; Log Cabin Antiques, 2701 E Sixth; Ehger's Antiques (1307 Poyntz, Manhattan, Kan.); Anderson Antiques, 4409 W. 17th; Hendricks Antiques, 3120 Minnesota; "Ethel and Bill" Antiques, 1618 Howard; Galt's Antiques, 1210 West Sixth. Members of Topeka Antique Dealers Ass'n. Good folks to know! my55

KENTUCKY

COVINGTON. Nevill, J. E., 2700 Dixie Highway, 6 mi. S. of Cincinnati, U. S. Routes 25 & 42. Fine furniture, earlv glass and china. Collectors' items. f55

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LOUISVILLE. Tremont Shop, 400 So. Sixth St.. Large choice collection. Write wants. "Buy with confidence here." 25 years in business. o45

LOUISIANA

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CHENEYVILLE. Spillers Antiques, Hwy. 71, 25 miles S. Alexandria. Dealers welcome. d45

MANDEVILLE. Wind Haven House Antiques on Lake Ponchartrain, Rt. 190. 4 poster beds, fine furniture, china, old country antiques, Mrs. Dale M. Gale. f55

OPELOUSAS. Roos, Leonce, Antiques, bric-a-brac, furniture. South's largest stock. ja45

MAINE

APPLETON. Rt. 131 The Mansion Antiques wholesale for dealers & collectors Mail R. F. D. 1, Union, Maine d45

BUXTON. Little Horse Antique Shop, W. Scarborough, R. 1. Lamps, clocks, brass, etc. 12 mi. from Portland, R. No. 22. mh55

DAMARISCOTTA. Frank's Shop, Cor. Church St. & Route 1. Frank J. Cirella, owner. s45

PERRY. Route 1. Handcrafts, antiques. Washington County Arts and Crafts Assoc. Shop. Virginia Pottle, mgr. d45

MARYLAND

FREDERICK. Dronenburg's Antique Shop, 200 W. Patrick St. Gen. line of antiques since 1922. au45

MASSACHUSETTS

BUZZARDS BAY. The Old House, Pearl Bradley Henshaw. Head of the Bay Road. General line. mh55

MICHIGAN

DETROIT. House of Antiques, 28 Chandler at Woodward, near Grand Blvd. & Fisher Building. Authentic Americana. Reasonable prices. au45

ESSEXVILLE. Creech Antique Shop, 1600 Borton. Complete line antiques. Estates app., bought & sold. ap55

FARWELL. On U. S. 10 & Michigan 115. Old things, buttons, glass, china. June to November. Mail orders. o45

FLINT. H. T. Fletcher, 2629 Brown. Tel. 33162. Primitives, china, Majolica, cut glass. Mail orders solicited. Reasonable prices. o45

GRAND RAPIDS. Radcliffe Storage Co., 135 Division Ave., S. Choice stock of Dresden, lustre, Florentine frames, silver and furn. Stop and see us. Elizabeth Radcliffe, manager. ap55

LANSING. Leitzel's, U. S. 27, no. of St. Johns, Mich. Lamps, pts., wiring, elec. burners, globes, bells, parts. Dirs. sup. au45

LAPEER. Mirror Lake Antiques. Music box museum, also china and glass. Dealers welcome. 2466 South Lapeer Road. Phone Mohawk 4-2596 d45

MT. CLEMENS. Barbara Pickman, 171 Robertson, Phone Ho 32153. Americana; furniture, metals, china. Dealers welcome. jly45

SHEPHERD. Callihan's Antique & Gift Shop on U. S. 27. Unusual items at reasonable prices. Dealers invited. Also open Sunday afternoons. s45

UNION CITY. "The Plantation." Southern Michigan's largest antique shop in Colonel Moseley's historical old home. Ten rooms of genuine antiques. Visitors and dealers welcome. n45

MINNESOTA

ALTURA. Marmsole's Hobby Shop. Gen. line antiques. Reasonable. Dealers welcome. 34 mi. N. E. Rochester on Hwy. 248. d45

AUSTIN. Pfister's Antiques, 607 W. Winona St., on Belt Line Hwy. 16, east-bound traffic lane. Residence. n45

MINNEAPOLIS. General line antiques. Brown, Jesse, 727 So. 10th St. Discount to dealers. s45

MINNEAPOLIS. Kerr, Anna B., 1720 Hennepin Ave. General line of antiques. my55

MINNEAPOLIS. Tom Gould, Auctioneer, 2322-24 Lyndale So. Antiques, etc. Open daily. Private sale or auction. o45

MINNEAPOLIS. C. Tatum, 2606 2nd Ave. So. Gen. line, china, glass, lamps, from private homes. o45

NISSWA. The Block House, general antiques. Open June 1-Sept. 1. Hwy. 371. s45

OWATONNA. Sundes Antiques, 931 So. Cedar. Old gl. china, dolls, primitives. Turn S. at court house on T. H. 215-14. ap55

ST. PAUL. The Antique Shop, 250 West 7th St. Lge. early Amer. glassware, furn., china, prints, etc. d45

ST. PAUL 6. Cal's Doll House and Antiques, 332 Maria Av. Gen. line. Dealers welcome d45

ST. PAUL. Fisher's Antique Shop, 155 E. Kellogg Blvd. (H/W 10 & 12). See our complete line of choice antiques o45

ST. PAUL. Mildred Crumly Antique Shop, 245-249 West 7th St. Furniture, glass, china, etc. jly45

ST. PAUL 5. Tibbling China Studio, 108 Grand Ave. French Haviland china our specialty. Largest stock in U. S. A. au45

WASECA. Wills Antiques, 924 3rd Ave., NE. Enter by sign Hwy. 14 between 9-10 St. NE. Lamps, china, misc. f55

ZUMBROTA. Mrs. Lloyd Johnson, Highway 52. Carefully selected dolls, china, glass, bric-a-brac at reasonable prices. au45

MISSISSIPPI

NATCHEZ. Hook's Antiques. Furn from the South. Col. & patt. gl. Disc. to dealers. 205 N. Canal St. je55

STARKVILLE. The Antique Shop, Mrs. W. R. Thompson, 617 College Drive. Old furniture, bric-a-brac. n45

VICKSBURG. "The Old Oaken Bucket" Antiques, 1011 Washington Street. d45

MISSOURI

BOONVILLE. Collectors Corner, Holt's Cafe. Glass, china, bisque and unusuals. Always open. o45

CAMDENTON. Kipp's Antiques, 1 mi. East on 54 Hwy. Large choice collection, wholesale & retail. my55

JEFFERSON CITY. Mrs. Will S. Denham, 401 E. Capitol Ave. Furn., lamps, gen. line selected antiques. je55

JOPLIN. Mack's 66 Hwy., West 7th. Antiques; buy, sell finest china, furniture, cut glass (signed), whol. & retail. au45

KANSAS CITY. Donaldson's, 1520 Main. One of the largest stocks in the middle west. Wholesale and retail. Furniture and accessories. f55

KANSAS CITY. Mary Ann Shikles, 1414 Main. General antiques; specializing in china & Oriental rugs. Wholesale & retail. o45

MEXICO. Lucile Barnett's Antiques, 203 W. Blvd. Choice line of glass, china, lamps, etc. n45

NEOSHO. Ann Norris, Antiques, 316 W. Coler St., Hwys. 60 & 71. Outstanding collection of colored, milk & pattern glass, china & furn. Dealers welcome. o45

OSAGE BEACH. Normandy Acres Antiques, Hwy. 54. Do your "antique-ing" in the Lake of the Ozarks vacation land. Lamps, gl., ch. Always open. o45

SEDALIA. Antique Shop, 804 W. 16th. General line of antiques. Prompt mail orders. Dealers' discount. No reproductions. mh55

SEDALIA. Mrs. Menaugh's Antiques, 12 miles south on Hwy. 65. Mailing and phone address, Ionia, Mo. Large stock. No reproductions. ap55

SEDALIA. The Treasure Shop, 102 E. 5th St. (Next to Fox Theatre). Antiques, coins, curios, bought and sold. s45

ST. JOSEPH. Burton, Marion, 1302 Ashland Ave. Selected stock of antiques & a cordial invitation to visit our shop. au45

ST. LOUIS 8. Barry's Antiques, 4307 McPherson Ave. China, dolls, furniture. Dealers welcome. n45

ST. LOUIS 8. Bennett Antiques, 4221 Olive. Glass, china, buttons, dolls. Send want lists. Dealers welcome ap55

MONTANA

BILLINGS. Mercedes Tingle Glass Shop, 2 Normal Ave. Colored glass, Mary Gregory, cut glass. Ph. 22847. my55

HELENA. Mrs. Beryl B. Kaiserman, 628 Dearborn Ave., 1 bl. W. of Civic Center. Choice antiques for collectors & dealers. au45

NEBRASKA

AURORA. Lamp Post Antiques. Victorian furniture and lamps. f55

AURORA. Mrs. Jessie Carter, 1313 M. Street, General line of antiques for dealers and collectors. Write wants. jly45

AURORA. Reardon & Clark's, 819 13th St. Fine antiques, furn., dishes, pat. gl., hanging & parlor lamps, old books, pictures, lovely Parians, etc. o45

FREMONT. Champney's Antiques, 406 No. Irving St., 19 blks. S. of Hwy 30. Our customers always return. my55

GRAND ISLAND. Red Lamp Antique Shop, Helen & Marie Windolph, 110 N. Pine St. Ph. 1406. f55

HEBRON. Yost's Antiques, 345 Lincoln Ave., Hwy. 81, City Route. Gen. line, fine glass, china, lamps. Collectors & dealers welcome. mh55

HOLDREGE. Mac's Antique & Gift Shop, 602 Hancock St. China and glass. Prices reasonable, visitors welcome. n45

KEARNEY. Marie's Antiques, 915 E. 25th. Hwy. 30. General line of antiques. No reproductions. n45

LINCOLN. Curran Antiques, 1733 So. 16th St. General line. Prices reasonable. Dealers welcome. jly45

LINCOLN. Dittmans, 1016 P. St. Dishes, dolls, guns, clocks, lamps, buttons, furn. Coll. & dealers welcome. s45

LINCOLN. Reed's Antiques, General line. 1245 So. 27th St., West side Antelope Park, near Zoo. s45

LINCOLN. L. Emerson Smith, 3235 So. 17. I collect only as a hobby, and will sell surplus items at good bargains. n45

LINCOLN. The Village Store, 2406 J. St., Mrs. R. R. Bailey. Gen. line. Dealers and collectors welcome. f55

LINCOLN. Ware & Clifford, 2637 Randolph, Antiques, general line Collector's items. my55

NORTH BEND. Rand's Antiques, 2 mi. east on U. S. 30. Large stock of old lamps, china and glass. Write wants. au45

OMAHA. Cosgrove's Antiques, 3852 Leavenworth, Ja. 5254. Glass, china, brass, copper, bisque, furn. Bought & sold my55

OMAHA. Drew's Antiques, 3620 Farnam St. Antiques of quality for the collector and the trade. je55

OMAHA. McMillan's Antique Shop, 3222 Dodge St. Dolls and gen. line, on 3 Hwys. 30, 6, 275. my55

OMAHA. Elsie Smith's Antiques, 1016 S. 52nd St. Gen. line. 10 blocks So. Hwy. 275-630 on 52 St. Dealers welcome, ap55

PLATTSMOUTH. Antiques at Tall-Gate, 419 N. 9th St. On Highways 73-75 & 34. 18 mi. S. of Omaha. ap55

YORK. Refshauge, 623 East 7th St. Glass, china, Haviland, dolls, etc. Dealers & Collectors welcome. Write wants. au45

NEW HAMPSHIRE

RYE CENTER. Ye Old Parsonage. Early furniture, china, pat. glass, jewelry, pewter, copper, brass, unusuals.

NEW JERSEY

BELLMAWR. Black Horse Antiques, just off N. J. Turnpike entrance No. 3, Bellmawr, near Camden, N. J. ap55

CEDAR GROVE. Carolina Antique Shop, 305 Ridge Rd., off Rt. 23. Vic. lamps, china, gl., furn. Dealers welcome. n45

HAMBURG. Pumley's Antique Barn, off Hwy. 23 on Gingerbread Castle Rd., Sussex County. Lg. stock. my55

SPARTA. Swalm & Swalm, Main St. Complete stk of rough & fin. furn. Dealers especially welcome. my45

WOODSTOWN. Betty Hamilton Lippincott, 68 N. Main St., Tel. 18. Varied stock authentic antiques displayed in old historic 1742 home. f55

NEW YORK

AMSTERDAM. Hubert & Helen Harris, Perth Road, Rte. 30. Glass, china, furniture, bisque. Dealers, Collectors welcome. n45

CORTLAND. Little Glass Shop, 100 Port Watson, General line china, glass, furniture, unusual items. o45

EAST AURORA. Henshaw's Antiques, 55 S. Willow, 1/2 blk. S. Rte. 20A. Fur. glass, china, etc. Dealers welcome. o45

EAST BLOOMFIELD. Murray's Antiques, Rt. 5-20. Furn., lamps, pattern glass, A gen. line. f55

E. WINFIELD. U. S. 20. Sister Sue's. Gen. line of antiques, also buttons & stamps. Open at all times. s45

FORT EDWARD. Mrs. Monroe Oppenheim, 111 Broadway. Gen. line antiques from original sources. o45

GENEVA. The Shepards, 803 So. Main St. Furn., glass, china & brass. Rte. 14, 1/2 mi. So. of Rtes. 5 & 20. Monthly lists. s45

GLOVERSVILLE. Fonda, Anna M., 176 S. Main St. Choice antiques, furniture, glass and china. (No sign). my55

HOMER. Dewey Antique Shop, 72 So. Main. Rte. 11. Gen. line. Glass, china, furn., clocks, prints, primitives, etc. s45

JAMESTOWN. Braley's Antiques, 269 Fairmount Ave., Rte. 17-J. Loads of fine items, priced to please. my45

ROCHESTER. Bourbon's Antique Center, 2038 Lake Ave. Antiques, old country store, coll. items, music museum, etc. jly45

MIDDLETOWN. The Old Lamp Shop, 112 East Main St. Near Central Fire House. Many interesting and unusual items. o45

RANDOLPH. Gardner's Antiques, Estab. 1920. Largest shop in S. W. New York, 15 mi. E. of Jamestown on U. S. 17. o45

ROTTERDAM JUNCTION. Mac Donald, Harry, Star Rt. Hwy. 5 S. Pattern glass, cup plates, brass, Bisque, lamp, china. Gen. line. ap55

SCHENECTADY. Treasures & Trifles, Cor. Balltown & Consaul Rds., R. 146. Gen. line. Vis. & dirs. welcome, op. Sun. s45

UTICA. Vaeth's Antiques, Rt. 5; Mailing address: R. D. 1, Clinton, N. Y.; Largest stock of antiques in Central New York. Inquiries welcome. d45

WINDSOR. Miner J. Cooper, Rt. 17, 15 mi. E. of Binghamton. General antiques; primitives, implements, old time craft and trade tools. je55

OHIO

AKRON. Stagecoach Antiques, 538 W. Market St., Leo Walter, Jr., Fr 6-2389. s45

AUBURN CENTER. Three Pines Antiques, Rte. 422, 7 1/2 mi. E. Chagrin Falls. Dolls, china, glassware, farmhouse furn. s45

BUCKEYE LAKE. "The Duttons", Rte. 360. Halfway between Columbus & Zanesville. Large stock, choice antiques for Dealers & Collectors. Open every day until 10 P. M. ap55

BUYRUS. Dick Lieblich Antiques, 124 W. Mary St. Furn., glass, china, bric-a-brac. Discount to dealers. n45

CANTON 8. Falke's, 4018 12th St., N. W. Ext. East of Whipple Rd., at south shore of Meyer's Lake. Antiques varied line. n45

CARROLLTON. Virginia B. DeLong, 415 W. Main St., on Rte. 43, between Canton & Steubenville. Antiques. ja45

DAYTON. Strom, Mrs. Wm. T., 217 Rubicon Rd., 1 blk. E. of Rt. 45, (So. Main) at Schantz Ave. Tel. Wa. 4461. f55

COLUMBUS. Dornblaser-Loos Galleries, 1051 East Main St. Antiques, wholesale & retail. Open 9 a. m. to 9 p. m. s45

FOSTORIA. Peter, Mrs. Arthur L., 318 West South Street, State Rts. 23, 18. Furniture, china and glass. mh55

GALION. Gene Faber, 321 N. Market St. Phone 3-3481. Fine antiques for dealers and collectors. ap55

MILAN. Burton A. Decker, 24 Church St., Rte. 113. Specializing pattern china. Also gen. line. By mail or shop. Ph. 4775. ap55

MILFORD. Tea-Pot Hobby Shop, 610 Maple St. Antiques, wholesale & retail. n45

MT. VERNON. Mc Larnan's Log Antique House, 3 mi. east on State Rt. 239. General line. Dealers welcome. d45

PERRYSBURG. Etings Antiques, 108 Louisiana Ave., U. S. Rts. 20, 23, & 63. Dealers welcome. my45

RACINE. Stone Chimney Antique Shop. China, gl., brass, copper, lamps & all kinds furn. Marie H. Norris, R. D. 1. s45

SANDUSKY. Beare, Mrs. George L., 210 E. Adams St., second house west of Rte. 6. Gen. line. Write wants. my45

OKLAHOMA

OKLAHOMA CITY. Mary Miles Clanton's Antiques, 4508 Classen. Collector's items, cut glass, china, silver, copper, brass and misc. my45

OKLAHOMA CITY. Treasure chest Antiques, 708 N. W. 63 St. Turn north 11 blocks at Shartel on 66 Hwy. Dealers welcome. je55

TULSA. Berry's Antiques, 5036 So. Lewis. General line china & glass. Dealers welcome. my55

OREGON

CARVER. Baker's Bridge Antiques, on the scenic Oregon Trail (Estacada Hwy.) 4 mi. E. of 82nd at Clackamas. 18 mi. from downtown Portland. 8 mi. N. E. of Oregon City. Ph. Sunnyside 563. je55

EUGENE. Edith Droste, 987 19th Ave., E. Eugene's Pioneer Antique Shop. Glass, buttons on approval. Collectors and dealers welcome. mh55

JENNINGS LODGE. Hilby's Antiques, 10 mi. S. of Portland. 39E. Fairy lamps, art glass, furniture, china, hanging lamps. Bisque. Collector's & dealers welcome. ja55

MILWAUKIE. Gunderson's Antiques, 14211 S. E. McLoughlin Blvd., 8 mi. south of Portland, Hwy. 99 East. Gen. line choice antiques; especially for the advanced collector. Open every day. Visitors welcome. my55

PORTLAND. English's Antiques, 4311 S. E. Hawthorne. Large gen line, prices reasonable, write wants. s45

PORTLAND. Fred's Antiques, 3534 N. E. 82 Ave. Colored glass, hanging lamps & furn. Open daily 9 a. m. to 10 p. m. d45

PORTLAND. Martin's Antiques, 3233 N. E. Broadway. Colored glass, lamps, china, furn. Hanging lamps, a specialty. my55

PORTLAND. Ruth Singhofen Antiques, 6309 N. E. 31st Ave. Colored glass, Art glass, China, lamps. je55

SILVERTON. E. B. Kleinsorge, 419 E. Main. Auth. colored glass, bl. Staff. china. Open Wed. & Sat. only. f65

WOODBURN. H. D. Dick Hiway Furn. and Antiques. Hwy. 99 E. Dishes, stoves, brass. Closed Sun. jly45

PENNSYLVANIA

BETHEL. The Trading Post, 35 mi. E. of Harrisburg on U. S. Rte. 22 at Bethel. Gen. line. May to Oct. s45

BUCKINGHAM. Edna's Antique Shop at Gen. Greene Inn. Lg. varied & guar. stock of Pat. gl., china, furn., etc. Write wants. o45

CARLISLE. "Leroy Comp" Shop, 164 E. High St. General line of antiques, furniture, china and glass. Prints and mh55

COATESVILLE. Edna Hoffman, 531 Elm St., 2 sq. off Rt. 30, opposite P. P. R. freight station. Gen. line. Dealers invited. s45

COUDERSPORT. 413 N. East Street, Twila and Everett Dix. General line of antiques. ap55

ERIE. Carl's Antique Shop, 2233 Peach St., Rte. 19, 3 blks. off Rte. 20. Cater to dealers. d45

ERIE. "West Ridge Antiques," 3761 West 26th St., U. S. Route 20. Gen. line—Dealers welcome. If on Rte. 3 turn South at Powell Ave. d45

HARRISBURG. The Old China Shop, 1721 North Second St. Glass, china, lamps and furn. n45

JONESTOWN. Deaven Antique Shop, 1/4 mi. So. of U. S. Rte. 22; 20 mi. E. of Harrisburg. Dealers only. Dutch & corner cupboards, sinks & cupboards of every description, plank & cane chairs, 4 & 6 leg drop leaf tables, chests & desks of all types, & loads of other furniture at low dealer's prices. Plan to visit this shop, or write for lists. o45

JONESTOWN. Feeman's Antique Shop, 1/4 mi. So. U. S. 22. Lg. stock furn., glassware, china, lamps, frames, quilts. Dealer's wholesale lists. au45

LITITZ. Pelger, Edward, 8 mi. N. of Lancaster. Gen. line antiques; Penn. Dutch items from attics in Lancaster County. n45

MANHEIM. Hart's, 151 N. Charlotte St., Lancaster County. Large authentic stock. Brown stone house, drive in, private drive. mh55

PHILADELPHIA. Heller's Antiques, 1118 Pine St. Specializing in glass, china, furn., bric-a-brac, brass, and crystal chandeliers. Buy and sell. Dealers write or call. jly45

YORK. Maravene's Antique Shop, U. S. 30 E. 3 1/2 mi. Bet. Hellam & Wrightsville. Furn., china, gl., lamps, primitives, mech. banks, etc. my55

YORK. The Stable, 148 East Clarke Alley. (rear of 149 E. Market St.) Tel. 7569 or 6178. American antiques including Pennsylvania primitives. o45

SOUTH CAROLINA

CHARLESTON. Jack Patha Company, 181 King St. Collectors' Collector for Charleston and S. C. items. jly45

SOUTH DAKOTA

ABERDEEN. Wagon Wheels Antiques, 517 N. Lincoln Street. General Line. Dealers welcome. Phone 2003. s45

SIOUX FALLS. Leavitt's, 519 W. 14th. 1 1/2 blk. west off Hwy 77. Ph. 8-3279. Every day, Sundays and evenings. n45

TENNESSEE

UNION CITY. Doss' Antique Shop. Tables, lamps, china and glassware. Martin Hwy.. 22. Tel. 227-J. au45

TEXAS

AMARILLO. The Nook Antiques, 329 Polk St. Cut glass, Burmese, Cameo. o45

BEAUMONT. Queen's Antiques, 1703 Franklin St. my55

LUBBOCK. E. Wendt, 2104, 14. Pattern glass, fine china, dolls, furniture, lamps, clocks, hundreds small antiques. d45

MINEOLA. Four Winds Antiques, 802 Wigley St. Turn north off U. S. Hwy. 80, two blocks east intersection 80 & U. S. 69. Tel. 196W. my55

SAN ANTONIO. The Picket Fence Antique Shop, 626 So. St. Mary's St. Gen. line of antiques, bought and sold. Always open. Dealers welcome. ap55

WACO. The Antique Mart, 124 No. 18th St. Buying center for whol. and ret. Victorian, French furniture, satin glass, and bric-a-brac. n55

WACO. Bernice Antiques, 1525 Morrow Ave. 16 air conditioned rooms of genuine antiques. One of the largest in Texas. Always open. Whol. and Ret. jly45

VERMONT

BRANDON. Antique Art, 40 Park Street, S. S. & M. G. Lontos, Glass, china, silver, pewter, bronzes, paintings, prints. n45

ST. ALBANS. The Coach House, 4 mi. south of town, Rte. #7. Wholesale, retail. Phone 319 W1 je55

VIRGINIA

CLIFTON FORGE. Mrs. W. P. Ware, 308 W. Ridgeway, on U. S. Rt. 60, in City limits. Gen. line gl., lamps, furn., etc. n45

WASHINGTON

BELLINGHAM. Cheryl Leaf Antiques, 2828 Northwest Ave., on Hwy. 99. Everyone welcome to come in and browse. "Friends a specialty." n45

NORTH BEND. Mrs. F. A. Knodel, Highway 10 (3 blocks northeast of Blinker Light). Misc. antiques. n45

OPPORTUNITY. 7 mi. E. of Spokane, Boston Rocker Antiques, 902 S. Herald Rd., for atmosphere that is "different." Phone Wa 4316. LoRayne West, Prop. o45

PUYALLUP. Old Pine Antique Shop, 1419 East Main Ave. Pattern glass, china, silver. mh55

SEATTLE. Lamm, Faith Graham, 1628 Eighth Ave., at Olive Way (2 blks E. of Frederick Nelson.) Choicest in antiques. d45

SPOKANE. Bulman Antique Shop, 1302 S. Browne, Ma 5427, is gradually liquidating, wonderful bargains. ap55

SEATTLE. Powter Platter Antiques, Julia P. Hall, 2313 1st Ave. Importers of fine English furniture, objects D'Art, old prints. mh55

WEST VIRGINIA

ELKINS. Kisner's Antique Shop, 504 So. Randolph Ave., U. S. Routes 219-260. Antique glass, china, brass, copper, etc. ap55

HUNTINGTON. Stater's Antiques, 1426 3rd Ave. Lustre, china, glass, copper, brass, furniture, dolls, stamps, coins. je55

WESTON. Mrs. Ruth Cain, 110 S. Main St. General line antiques. au45

WILLIAMSON. Mrs. T. R. Joseph, Box 1098. Ph. 799-M. 6 mi. w. on U. S. 52 Gen. line, specializing in cut glass. ap55

WISCONSIN

BARABOO. Log Cabin Antique Shop, Rte. 2. Adjoins beautiful historic Durwards Glen. 4 buildings of choice antiques. Antiques for the beginner and the advanced collector. Open daily, 7 A.M. to 8 P.M. o45

FOND DU LAC. Anders, Marie, 241 Amory. Phone 4391. Glass, china, textiles, furniture, misc. s45

GENOA CITY. Around the World Shop on beaut. Honey Bear Farm, Powers Lake off. choice ant. objects of art: gl., ch., pict., furn., sil., full line, fr. around the world. Isabelle and William Mathee. au45

GREEN BAY. The Spice Box, 126 S. Broadway. China & glass, copper & brass. Our specialty, old lamps. o45

JANESVILLE. Pine Street Antiques, near Western Ave. Glass, china, rug weaving. au35

LA CROSSE. Hauser, E. Wynona, 726 Cameron Ave. Authentic, rare antiques. Open June to November. Mrs. Gordon Murray, Mgr. ap55

LAKE DELTON. Mrs. H. Jay Tice, 1 block No. Hwy. 12, 3 mi. So. Wisconsin Dells. Gen'l. line of antiques. f55

MADISON. 4.3 Spruce Antiques, Mrs. Ida Kittleson, 1705 Helena St., Tel. 72611. s45

MILTON JUNCTION. Way-Side Shop, 502 E. Madison Ave. General line of fine china, glass, furniture and lamps. ap55

STEVENS POINT. Thada Warner, 1137 Main St., Hwy. 10. General line. Open June through Sept. Other times by appointment. s45

STOUGHTON. Anderson's Antiques & Gifts, 5th & Main St., across from City Hall on Hwy. U. S. 51. Gen. line. s45

VIROQUA. Williams Inn & Motor Court, 530 S. Main, Hwy. 14 & 61, 95 mi. N. W. of Madison. Open May 24-Oct. 20. o45

WALWORTH. Hanson Antique Shop. N. W. corner of vill. sq. on Hwys. 14 &—89. Gen. line authentic antiques, spec. in refin. antique furn. Res. mail add., 320 S. Main, Delavan. ja55

WEST SALEM. Salem Motel & Antique Shop, on the lake, Hwy. 16, 12 mi. E. of La Crosse. AAA recom. Motel. Old Salem House nearby. ap45

CANADA

LIVERPOOL, NOVA SCOTIA. Ayer's Antiques, 49 Bristol Ave., Rt. 3. Dealing entirely in antiques bought from Nova Scotia homes. Gen. line. s45

ONTARIO. Schen's Tourist Home on No. 20 Highway, 2 miles west of Niagara Falls, Ont. General line of antiques. Very large stock. ap55

STRATHROY, ONTARIO. "Antique Tourist Home." Imported English furn., china, brass & silver. o45

TORONTO, ONTARIO. 5 miles East on No. 2 Hwy. at The Guild Inn, one of the larger collections of rare antiques in Canada — and a delightful place to stay. n45

VANCOUVER, B.C. Martinek's Antiques, 3121 W. Broadway, personal purchases in Europe: furn., figurines, col. gl. met. s45

FRANCE

DIJON (Cote d'Or). Mrs. Henri Quinaud, 4 Rue Proudhon. American-born resident-buyer of French antiques, bibelots, cameo-glass, etc. List upon request. Parcel-post shipments. Wish to contact collectors and dealers. ap55

EARLY AMERICAN

HOUSEHOLD UTENSILS

at the New-York Historical Society

Pioneer settlers brought to America only the essentials in household equipment, but soon invented a variety of labor-saving devices adapted to the particular needs of the country. Their continued efforts to "build a better mousetrap" brought forth such gadgets as the apple parer, apple corer and splitter, cherry depitter, lemon squeezer, sausage gun clock jack, and, naturally, a better mousetrap. At first household utensils were made at home or by the local blacksmith, mostly of wood, some of metal. During the first quarter of the 19th century many of the items were made and sold commercially, and by the close of the Civil War factories had taken over the bulk of the work. Among the most interesting household utensils in the Society's collection are the following:

APPLE PARER: The peeling of many bushels of apples each harvest time to prepare them for winter storage in the form of dried apples, was no small task for the 18th and early 19th century family. Consequently the true Yankee inventive genius brought forth the apple parer, the first homemade model of which was made of wood in the form of a pronged stick with a handle to turn it by, mounted on a straddle board. The apple was forced on the prongs, the handle turned and a knife edge applied to the apple which, as it revolved, was pared. Improvements were constantly made in later models on gears to speed the revolution and on hoe-shaped knife blades to pare more efficiently.

During the first quarter of the 19th century, parers made of cast metal were sold commercially. The latter were equipped with blades which automatically followed the contour of the revolving apple. Upon completion of the paring, the apple was automatically forced from the prongs, thereby preparing the device for another one. Examples of both early homemade and the later commercial parers, may be seen in the exhibition.

APPLE SPLITTER AND CORER: After the apples had been pared they were cut in quarters, strung with heavy thread, and draped over hooks in the cellar to dry. The all-wooden corer and splitter, thought to be about 200 years old, looks remarkably like a guillotine. It removes the core and splits the apple in half in one operation.

CHERRY DEPITTER: Two cherries are stoned at once in this iron device, by pronged bars that are

pushed through the fruit. It is so constructed that the cherries then slide down into a bowl.

LEMON SQUEEZER: A wooden press similar to the metal squeezers found today. Lemon juice was prescribed as good for the nerves, and productive of a cheerful disposition.

WOODEN EGG BEATER AND BOWL: The beater has ten short sticks that pierce the handle at right angles.

WOODEN "MIXMASTER": An all wooden machine that resembles a modern electric mixer.

(Continued on page 76)

PARIS IN TENNESSEE IS BACK AGAIN WITH MORE "OBJETS DU CONTINENT" FOR YOUR PLEASURE!!! We thank you again for your kind letters and orders and ask you, all good people, to remember that the cardinal principle of SIMONE is: COMPLETE SATISFACTION ON YOUR PART OR WE MUST REFUND YOUR MONEY. This month I am again amazed at the European Artisans who have fashioned our offerings. Their craftsmanship and painstaking attention to detail have made it possible for us to offer you some outstanding pieces.



TOP SHELF (left to right)

1. A beautiful flower bowl, unique shape, olive green Crystal Venice, nestled in a tri-footed bronze frame, this is a terrific bargain at \$9.75.
2. One of our loveliest porcelain pieces—a bonbonniere—covered by Haviland-Limoges—a white base entwined with pink roses and green leaves, upper half is a Royal Blue background with gold Fleurd-de-lis border and gold upper edge. The cover is gold edged with a duplication of the Royal Blue with roses and gold design of the dish. A "find" for some fortunate customer at \$14.50.
3. A pair of the most graceful 19th Century bud-vases you have ever beheld. Sterling silver leaves and stem bonded on beautiful light, light green crystal with sterling silver rims. The pair for only \$22.50.
4. A 19th Century bonbonniere—Crystal Venice—w/ handle in topaz color—waved edge and base is also topaz—center is a deep rose color with gold, blue, and pale rose flower motif—has the appearance of a folded leaf. Most unusual and only \$29.50.
5. If you collect cups and saucers you will want to add this perfect set to your collection—mid-18th Century—authentic—ROYAL SEVRES—The famous rose pattern with gold-edged cup and saucer, green leaves encircling both pieces. First come first served—\$40.00.
6. Mid-19th Century brass flower plant dish, with removable zinc inner lining. This is a hand chased object—decorated with panels of cherubs, reclining—\$15.50.

MIDDLE ROW

7. Just what you have been waiting for to use when entertaining. A coffee set for six—LIMOGES PORCELAIN by the famous L. Bernardaud & Cie. Decorated with their rose and forget-me-not design, gold edged on off-white. 1 10" cake plate; 6 7 1/2" sandwich plates; 6 cups & saucers; coffee pot, a sugar & creamer. This perfect 22 piece set for \$82.50.

BOTTOM ROW (left to right)

8. A pair of unusual ceramic vases, 11" high, showing a native boy in costume of the French African Colonies on one vase & a native girl on the other. The body of each vase is like an opened tulip—colors are green, blue, yellow, pink and brown. The pair for only \$19.00.
9. Mid-19th Century porcelain toothpick jar—Famous Vieux Paris Porcelain—3 1/4" high—a light blue base with the upper part decorated in flowers of yellow, rose, green, and brown—\$12.00.
10. A most unusual water pitcher 8" high, mid-19th Century pale blue-green-Crystal Venice—very narrow oval top—a classic shape—gold design on one side—\$12.00.
11. A Wedgwood vase—12" high—sand color with off-white carving—a graceful beauty typical of this manufacture—\$21.50.
12. An outstanding DAUM-NANCY Vase. A blue-green base blending into a light brown top with blue flecks—a classic piece—\$19.00.

ALSO (Not shown in photo) Two DAUM-NANCY pitchers and one DAUM-NANCY wine decanter and 18 glasses in the beautiful Crystal FUMES (Smoky Crystal). All in perfect condition. Pitchers and decanter 8" high—glasses 4" high. \$49.75. (For photo send 25 cents, refunded if set is purchased).

Our prices include only packing, so please add shipping charges and instructions with your orders. No C.O.D.'s. Make checks and money orders payable to SIMONE. Prompt refunds will be made if the item you select has been sold. To insure your continuing confidence and trust remember that SIMONE means: Satisfaction is My Overwhelming Necessary Element. I am still anxious to receive word from you as to your needs and I will search the continent for them. I still have a few items from my MAY and JUNE offerings so be sure to look at those issues of HOBBIES and send your orders. Prompt refunds if already sold.

Simone
For
Les Objets de France
et du Continent

POST OFFICE BOX 96
MANCHESTER, TENN.

Sfr

Please mention HOBBIES when replying to advertisements

"Stories on Stone"

(Continued from page 66)

found in Saratoga, New York, and dated 1792, was printed in 'Notes & Queries', 4 December 1880:

'Here lies the wife of Robert Ricular, Who walked the way of God perpendicular.'

p. 156

The above quotations represent a small portion of the hundreds of epitaphs in the book. The epitaphs given are annotated so that any reader so inclined may see the original epitaph. Anyone interested in genealogical research finds such a study as this most interesting and often helpful. Certainly study of these epitaphs offers not only entertainment but gives an insight into the lives and thoughts of these individuals.

— V. R. S.

* Stories on Stone by Charles L. Wallis. Oxford University Press, 114 Fifth Ave., New York 11, N. Y. 1954. 272pp. \$5.00

MINK HILL FARMS Henniker, N. H.

Tel. 119 Crating Included

Left to Right — Top to Bottom:

Cut Glass pinwheel 6" candy dish \$9.50; 5½" compote \$11.50; cruet \$6.50; one of 12 pretty 6" wine glasses, each \$5.50.
Cobblers benches, pine in the rough, your choice \$38.
Toy Bear climbs 12" pole ladder when wound up \$8.50.
Portrait, oil on canvas, 22"x28", framed \$38.00.
Pair L. C. Tiffany signed vases, iridescent gold with green water lily leaves \$32.50.
Very old oil painting of biblical scene of Hagar, purchased in Europe in 1870, 4"x5½" without frame, cracked & peeled in spots, revarnished, good overall appearance, has 5" wide gilded frame \$85.
Early all wool hooked rug, black border, green leaves, red flowers, grey center, 3 pulled spots on edge easily mended \$18.00.
Group of Handpainted China: 9" limoges plate, violets on light green background, signed, \$5.50; shell shaped 5½" dish, colorful pair of maidens, gold edge \$5.50; interestingly shaped limoges dish 11"x9" red poppies, green leaves, gold edge signed & dated \$12.50; Royal Worcester Demi-lasse, blue & gold, \$5.50; clover leaf dish, handpainted 6½" gold leaves, violets, gold edge, signed \$5.50; rectangular limoges 11½"x14½" deep dish, signed & dated, pink roses, green leaves \$8.50.
Carved ivory intricate antique oriental bell pagoda 17" high, in glass case on red lacquered teak stand \$125.
Gorgeous enamel on copper jewel case 150 years old, pink with 12½" scene and flowers, 7"x5½" \$68.
Hanging Shelf in ornately cut-out walnut \$18.50; Pink Staffordshire teapot, giraffe pattern \$18.50; green giraffe sugar bowl \$14.50; Pretty china covered vase 8" tall, green leaves, colorful bird of paradise \$18.50; wind-up tin toy man pushing cart \$5.00; wind-up tin auto \$6.50.
Banquet Lamp, brass and onyx stand, beautiful old pink & floral ball shade \$22.50.
Cut Glass 3½" rose bowl \$6.50; 5½" candy compote \$11.50.



Pewter tea pot, ornate shape, minor dents, buy at \$8.50.
Group of Cut Glass: perfume bottle signed Hawkes \$8.50; sugar bowl two handles \$4.75; cruet with pretty handle \$6.50; unusual shaped deep compote \$12.50; Basket with floral design \$11.50.
Painting on wood panel 28"x24", very early, shows pretty girl by window of roses, red drape overhead \$65.
Rope leg table refinished cherrywood, top 26"x40" pretty cut-out corners, an all-purpose decorative size \$75.

Charcoal drawing of Mt. Vernon 2'x1½' original \$50 frames \$15.00.
Early Pine cupboard, refinished, all original except scalloping 6'10" high, 42" wide, shelves have plate grooves \$125.00.
Pewter 10½" coffee pot marked "F. Porter" perfect \$17.50.
Mulberry Ironstone ten plates 9" Ming-po pattern each \$2.75; rectangular open veg. dish, tiny under-edge chip \$4.75.
Brass Kettle, iron handle, 23" diameter \$13.50.

Jlyc

de Marrionne & Charles "The Keys" 75 Rocky Neck Ave. Gloucester, Mass.

1. Button. Standing brass rooster on white pearl. 1½" brass shank \$ 9.00
2. Button. High relief head of Teddy Roosevelt. One piece brass 1½" probably a campaign button 1.00
3. Button. Brass with horse head ¾" 6.00
4. Button. Stamped brass with horse head ¾"50
5. Genuine topaz earrings. Oval stones apx. ¾" long set in silver gilt pronz mountings. Pierced or screw back (Parts taken from a necklace), tax inc. 8.00
6. Shell cameo earrings, silver gilt mountings. These are pierced but we will convert to screw backs free. State type you desire, tax inc. 6.00
7. Carved green jade balls with gilt drop. Silver gilt earrings, tax inc. 5.50
8. Unmounted light smoky topaz over 100 carats. Emerald cut flawless, tax inc. 85.00
9. Unmounted light smoky topaz over 85 carats. Emerald cut, flawless, tax inc. 66.00
10. Silver plated tea pot. Apx. 10" high. Victorian. Middletown Plate Co. pattern No. 1950. (Grapes and leaves with carving). Footed base, insulators in handle, nice condition, tax inc. 17.50
11. Three piece tea set same as above. Large pot approx 12½" high open bowl and second pot apr 10½" high. Large pot shows small amount of repair at top but it is well done. Shows very slight wear, tax inc. 40.00
12. Match holder 4½" high figure of Negro holding basket. Dark metal 7.50
13. Match holder. Bronze on black stone base. 4½" high, dated 1875, signed. Figure of bearded man carrying a barrel on his back, very fine. 9.50
14. Victorian watch holder in shape of wash stand with pearl bowl, bronze frame on marble base has painting under glass, height 4½". Amusing and choice 18.00
15. White and black dog with red muzzle. Horenburg china. (Impressed mark) 4" long 7.50
16. Silver plated napkin ring. Quilted pattern ring with small bird at the side. Tax inc. 6.50
17. Silver plated napkin ring in shape of broken egg with a chick at the side. Satin finish. Engraved "Best wishes." Mark Derby Silver Co. #335 tax inc. 6.00
18. Amber colored glass vase, 10" tall with enameled figure of man in 15th century costume. tinted face and hands. Perfect 12.00
19. Wedgwood. Rare malice type dish with open handles 11" by 8". Five distinct colors blending to six or seven. Two very small chips on underside. (Hard to find.) Impressed "Wedgwood" and numbered in glaze 2702 — OX 50.00

Please send stamp for reply, or with check.
Transportation Extra Jlyc

IRENE A. GREENAWALT 703 Allegheny St. Hollidaysburg, Penna. Furniture

(See our other ad in this issue)

Mahogany field bed, pencil nicely twined posts \$259. (use as is).
Jenny Lind walnut single bed refinished \$55.
Pr. maple single beds, dark finish \$95.
Wal. Jenny Lind double bed refinished \$59.75
Wal. Jenny Lind (doubles) low poster light wood beds, both need restored 2 for \$15.
Refinished Windsor, 8 legged, all wood settee, spindles running to wide top rail (note length) 48", depth 18" deep, 17½" ht. \$95.
3 Saddlers benches, all different, lot \$19.
Apt. same size maple settee, perfect structurally \$85.
Rose carved closed arm Vic. chair (can use as bed) \$98.75
Wal. finger carved open arm chair, good rough cond. \$69.75
25 Old frames large, small, etc. \$20.
Unusual 3 graduated shelf Wal. Cor. bracket, capped with milk white head tacks, (30" h.) \$4.75
2 Shelf nicely cut out scroll work cor. bracket 25" h., walnut \$3.50
1 Shelf light wood cor. bracket 16" h. \$2.
1 Walnut shelf cor. bracket 11" h., & 1 wall bracket 11" h., 2 for \$2.25
2 Shelf wall bracket, much good out work 20" wide, 22" h. small pc. scroll missing, nice light wood \$6.75
Wal. clock shelf 16" L., 5½" wide, 8" h. \$3.75 Jlyc

LAMPS FOR SALE

LAMPS FOR SALE: Rare GWW lamp base, light bluish green satin glass, 16" tall, wired, \$15. One all brass \$10. — C. W. Horton, West Sand Lake, N. Y. Jly1612

LAMPS WANTED

LAMPS WANTED: Pair Hearse lamps — Dealer, 1231 W. Hildebrand, San Antonio, Texas 04462

MRS. SARAH C. WINSLOW 2098 Pawtucket Avenue East Providence 14, R. I.

Water Sets: Clear flrilled top pitcher with opalescent coin spots and four matching tumblers \$20.00
Yellow diagonal ribbed tray, pitcher, and 4 tumblers with opal. stripes 28.00
Blue pitcher and 3 matching tumblers, painted apple blossoms 12.00
Cranberry with opal. coin spots flrilled top pitcher 18.00
Carnival Orange Grape Imperial pitcher, 8 tumblers 17.00
Bennington: 3 qt. Ding Boone pitcher 12.00
" 10" mixing bowl 8.00
" oval soap dish 2.75
" cuspidor 4.00
Pointed Hobnail Cranberry syrup, pewter top 22.00
Several plated silver knife rests, write
6"x8" Red Velvet pin cushion, heavily beaded in hand and flower design 4.00
Bird painted flowered hat pin holder 3.90
Broken Column spooner, red dots 4.50
Cut Log tankard water pitcher, 6.50; handled mug 3.00
Platters: Ironstone in wheat, fuschia, etc. ea. 4.00
Platters: Liberty Bell, \$6.00; Roosevelt Teddy Bear, \$4.50; Pinecut and Panel 3.50
6 Coin silver teaspoons 8.00
Tin Candle molds, 6, 8, 10 sections, ea. 2.75
Willow Oak amber handled plate, 9" 7.50
Deep Blue ft. Dakota sauce 3.00
6" gold high heel china slipper 4.50
White Satin Glass type cookie jar, flower dec., plated handled top 9.50
Cranberry to clear pointed hobnail 8" sq. bowl, 4 matching saucers 25.00
Festoon 9" compote 9.50
Sauce Dishes: Ea. \$1.75; 6 Jacob's Ladder, 4 Fishscale, 4 Princess Feather, 4 Open Rose, 2 Jewel and Dewdrop. Jlyc
Transportation Extra Jlyc

REAL ESTATE

FOR SALE: Country store type property of Essex White Elephant Shop. Brisk, profitable consignment business has grown beyond proprietor, mother of 4 small children. Sale to include rights to business. Unlimited possibilities for future development. Large tourist trade and a brisk regional following. Seven room apt. above. Hot water heat, oil. Ell; shed. \$17,500 — William Toivainen, 22 Main St., Essex, Mass. (Rt. 121). Jly1405
CHOICE INCOME PROPERTY: 80' on beautiful river. 3 — BR home, 4 nice rentals. Spacious lovely grounds. See to appreciate beauty of this spot — Krause's R. 1, Box 692, New Port Richey, Florida. s3084



Mrs. Mildred Georges 31 York Terrace Brookline, Mass.

ILLUSTRATED

1. EXCEPTIONALLY FINE MAHOGANY MARBLE TOP CHEST. 4 drawers, plus slipper drawer. 44" wide. 21 1/4" deep. 38" to white marble top, scroll mirror with shell, handsomely grained mahogany. original splendid condition. \$85.00
2. EXQUISITE PAPIER MACHE TIL TOP TABLE. Center motif of Mother-of-Pearl inlay of flowers and birds. Beautiful Gold Chippendale scroll border is brilliant. Scroll dec. also on pedestal and base, very choice. 125.00
3. GORGEOUS WATERFORD CRYSTAL CANDELABRA 6 lights. 31" high. electrified. 87.50
4. EMPIRE MAHOGANY TWO DRAWER DROP LEAF SEWING TABLE, nice condition. 30.00
5. VICTORIAN WALNUT CHAIR, good upholstery, nice condition. 7.50

NOT ILLUSTRATED

1. CROSS SWORDS DEMI TASSE CUP AND SAUCER, signed. Brilliant gold leaves alternate with cerise. 9.50
2. CRANBERRY I.T.P. CRUET, 7 1/2" high, pontil, applied clear handle original blown clear glass stopper. 17.50
3. FINE OLD IRISH BELLECK TEA POT, shell pattern. 9 1/2" handle to spout, applied handle and knob, signed. 25.00
4. EXTRAORDINARY ETCHED BOHEMIAN CRANBERRY GLASS VASE, three applied handles. 6 3/4" high, 5" dia. beautifully etched with Deer, much intricate gold scroll work. Pontil collector's item. 37.50
5. RARE LARGE CLEAR DAISY AND BUTTON WATER PITCHER. bulbous, ap-

- plied clear handle. 8 3/4" high, scalloped edge. 18.00
6. LOVELY VICTORIAN WALNUT OVAL TABLE. 28" high, 26" long. finely grained top, cluster base. 22.00
7. RARE EARLY WEDGWOOD BLUE JASPERWARE MINIATURE PITCHER. 3 1/4" high signed, 3 pour mouth, full figures and scenes in bas-relief, proof cabinet piece. 27.50
8. FINE CUT GLASS DECANTER. 10" high, beautifully cut prism pattern applied handle is beveled, cut stopper. 15.00
9. HUGE, MAGNIFICENT PARIAN PITCHER, signed Ridgway Hanley. Published Sept. 1, 1840. 10" high, Bas-relief full figures Knights Jousting at Tournament, extremely rare collector's item. 45.00
10. DARK BLUE EARLY STAFFORDSHIRE PLATE. 10" Pheasants, brilliant proof. 10.00
11. VICTORIAN WALL BRACKET LAMP, fancy iron holder, clear oil font Cranberry Glass Ruffled Shade, complete with chimney and reflector. 18.50
12. BEAUTIFUL VICTORIAN SILVER PLATED TANKARD ON ORNATE STAND. 21 1/4" high, porcelain lined, complete with Goblet and Drip Tray. Just resilvered. 45.00
13. EXQUISITE ORNATE GIRANDOLE. 17" high, marble base, Ormolu figure of Girl in Turkish Costume, 3 branches for candles. 30 gorgeous 5" square cut prisms. 27.50
14. SHEFFIELD SILVER EGG SERVER. Stands on three ball feet. 9 1/2" high to center shaft with fingerhold, 4 removable egg cups, rack holds the four spoons, just resilvered choice. 18.00

15. MAGNIFICENT CROSS SWORDS DECORATIVE PLAQUE. 11 1/4" dia., center has brilliant scene of three figures in garden handpainted in fine color, swirled panels around edge with embossed gold work and colorful flowers, scalloped edge, signed, very heavy, very choice. 35.00
16. VICTORIAN WALNUT WHITE MARBLE TOP CANDESTAND. 18.50
17. FROSTED HEAVY BRISTOL BOWL ON MATCHING PLATE. 6 1/4" dia. scalloped edge of gold. 12.00
18. RARE EARLY SALT GLAZE PITCHER. 6 1/4" high, registry mark, Aug. 7, 1859, beautiful grapes and leaves around bulbous body and collar, twisted grapevine handle, very choice. 27.50
19. EXTRAORDINARY CROWN MILANO VASE, signed 9" high, 21" in circumference. Chrysanthemum dec. in yellow, much raised gold. 30.00
20. CHARMING VICTORIAN SOLID LACY BRASS CHANDELIER, three scroll branches, each have 12 spearpoint prisms, original frosted and cut globes. 45.00
21. UNUSUAL CLEAR DAISY AND BUTTON WITH AMBER GLASS DISH ON SILVER STAND. Dish 9" dia., has Amber Daisy Pattern around edge amber buttons in center. Ornate stand has just been resilvered, collectors item. 25.00
22. FABULOUS PAIR OF HEIRLOOM EARRINGS FOR PIERCED EARS, original, rectangle of Black Onyx has superimposed a solid gold thistle and leaves set with seed pearls, suspended from a shield of black enamel set with seed pearls. 1 1/2" long, very heavy gold mounting. 75.00
23. SOLID GOLD LADIES HEIRLOOM GARNET RING. Heavy gold mounting 1/4" long has large center oblong shaped garnet with three genuine seed pearls above and below, claw type mounting, handsomely engraved in rope effect each side of setting, very choice. 35.00

five

1. T-V French bowl, pat. Dec. 1898, lovely dk. green base with pink blossoms entirely around bowl, heavy gold trim both at top and bottom in scroll effect (not worn) 6" cir. 3" hl. type used for centerpieces, exceptionally lovely. \$16.50.
2. Daisy & Button amber bowl, canoe shape 11 1/2" long, 2" hl. \$14.50.
3. Pair covered compotes on standard, thumb print pattern, with old type red band around middle of bowl, thumb print on cover and base. 8 3/4" hl. 7" diam. slight roughness, exactly alike as to color and pattern, but one band has scroll and other plain, \$25.00 pr.
4. Six sauces and covered compote on standard (Jenny Lind pattern) very old and very pretty, slight roughness on some rims of sauces just a tiny bit, seven pieces, \$27.50.
5. A really elegant piece, silver base epergne, two lovely "Crown Milano" bowls (exactly as pictured) plate 15, pg. 48 Ruth Webb Book, of 19th cent. Art Glass, the silver base is 10 1/2" x 24", each bowl 7 1/2" wide, 3" dp. supported by cherub, tall silver vase between, entire height to top of silver vase is 21", will be glad to mail pictures, price \$350.00.
6. Wooden Movement Clock: - Made by Eli Terry, patented in 1814, as "The perfect Wood Clock". Pillar and scroll top. Case 3 1/4" x 17 1/2". Original writing in case. Perfect running order. Strikes, \$45. Please enclose postage, if further information is desired about articles advertised.

MRS. VIOLET G. O'FIEL

1703 Franklin St.

Beaumont,

Texas
five

GOOD'S UNIQUE ANTIQUES

Phillipsburg,

Kansas

Come see our lovely shop, or send us your "want list".

- SILVER COFFEE POT: Huge, 11" tall, fine old flat bottom, short spout, engraved, newly resilvered, a beauty for \$35.00.
- SILVER TRAY—14" round, engraved, fine old, one newly resilvered, \$17.50.
- SAWTOOTH PICKLE CASTOR—Sawtooth insert, in unusually pretty silver frame, foot has 5" square flat base, ornate and dainty, newly resilvered, \$22.50.
- CLOVERLY, Johnson Bros., England, Royal Semi-Porcelain, green roses & Peacocks, hexagonal, pretty, 12 9" plates, 12 cups and Saucers \$25.00.
- SALAD PLATES—6 6", German, H. P. Roses, pastel tinting, 6 - \$7.50.
- HAVILAND No. 4047, Hav. & Co. 10" oval tureen, covered, chrysanthemums, \$12.
- HAVILAND SET: Schleiger 1 - No. 152, small pink & grey rose garlands, on narrow green & Maroon border. Sug. Cream cov. Cracker bowl. Cor. butter, 9 & 11" platters, 12 8 1/2" plates, 12 6" salads, 11 5" sauces, 12 Cups & S., 6 7 1/2" soups, 0" footed bowl. Set \$150.
- PRINCE'S HAVILAND — oval bowl 10 1/4", gold handles \$6.
- BEADED SCROLL—8 sauces, few small chips, unetched, set \$14.50; Goblet unetched \$3, etched vin. fruit \$5.
- C. G. SALT DIPS—6 waffle-cut, square, beauties, 6-\$12.
- TOOTH PICKS—China: Frog, gold worn \$2.50; Jack-o-lantern \$2, City Library Hastings Nebr. \$2, High School Onawa Ia. \$2, Pink Roses \$2, Burnished brass 3.
- FLAT PICKLE DISHES: Star Band (K 1-13) \$3, Star & Honeycomb \$3, Lotus Lee Pl. 73 \$3.50, Frost Crystal \$2, Popcorn 7" \$2, 8" one small chip \$3.
- Star in Bullseye Mill 2-18, pink top \$3, Bullseye & Fan K 1-59 \$2, Britannic ruby trim \$3, Grape variant \$2.25, Sweet Pear \$2, Buckingham K 6-pl. \$3 Green trim \$2, E. Green Block & Sunburst \$4, Blue with opal edge \$3.50, La Ciede emerald green \$4, China flower trim \$2, Cabbage Rose Lee Pl. 122 rough edge \$3, Jubilee \$1.50, Clear Ribbon tiny chip \$2.25, No. 6181 K5 p 15 \$2, Frosted Block \$2, Loop with Dewdrop \$2, Dewdrop in Points chipped \$1.50, Kings Crown chipped \$1.50, Egyptian \$4, Fleur de Lis & Drapes large \$3.50, Pleat & Panel \$4, Double Fan K1 49 \$2.
- SLANT TOP CHEESE DISHES: 5x7" violets & gold trim \$15, 7x10" Roses & Forget-me-nots \$20. These are lovely.
- LEMONADE SET: H P Grapes, rich tinting, beautiful. Big squat pitcher & 4 mugs. Set \$25.
- LEMONADE SET: German china, fruit trim, luster edge, pitcher & 4 tumblers. Very nice, \$20.
- PINK PLATES: 4 8 1/4" TV Limoges, gold edge, Deep pink with flowers on 3" white medallion center. Stunning, 4-\$8.
- PLATES: Beautiful lustrous glaze, gold & vine narrow border with band of small pink roses, 6 7 1/2" H & Co. Germany \$10.
- FRUIT PLATE SET: 5 7 1/4", 1 0 1/4" fruit center, gold rim, U. S. Pottery, set \$9.
- "GIVE US THIS DAY OUR DAILY BREAD" 2-handled plate, flower trim \$3.50.
- WHITE BRISTOL 10" VASE — ruffle top, graceful, no trim, beautiful \$7.50.
- DOUBLE PICKLE CASTOR INSERTS—Matching pressed glass, 3 1/4" base, 3 1/4" wide, 2 jars \$7.50.

TRANSPORTATION EXTRA

five

HILLTOP FARM ANTIQUES

MILDRED E. LIBBEY

48 King Street, Groveland, Massachusetts
Telephone Haverhill 2-1344

Loveliest small lamp, soft shaded pink, vines & pale yellow small flowers, matching original mushroom shade, 15" high, 4 1/2" brass plated ornate base, charming \$28.50

Exquisite small lamp, pale yellow with pansies in soft colors, matching original mushroom shade, 14" high, ornate brass base, 5" dia. 28.50

Unusually fine lamp, country snow scene with barn, sky in lovely pale Burmese coloring, matching original half shade, 16" high, 5 1/2" dia. ornate brass base, stunning 30.00

Large G.W.W. lamp 21" high, green with colorful rose flowers, ornate brass base, & gallery around font, matching original ball shade, very fine lamp 37.50

Royal Bayreuth rose tap, 3 1/2" pitcher, deep coloring 9.00

Royal Bayreuth pitcher, shape of butterfly, rare. Royal Bayreuth Sunbonnet Babies, lovely 7x12 tray, graceful shape, babes washing, \$8.50; 5 1/2" pitcher, babes sweeping, \$8.50; darling cov. box, 2x2 1/2x1 1/2 deep, babes cleaning 5.00

Bookwood vase, rose pink, raised butterflies, 6" high 5.50

Very nice Victorian silver butter dish, high dome cover, lovely design, silver fine 8.50

Wm. Rogers silver soup ladle, size for silver tureen 4.50

Set of 5 Limoges bone dishes, pink flowers 9.50

Set of 5 semi. porc. bone dishes, lots of gold splashing, pink assorted flowers 8.50

Set of 6 English semi. porc. bone dishes, quaint rose red conventional flower design, green leaves 7.50

Iron hinged cov. match, shape of turtle, brass plated 5.50

Copper lustre tealeaf; rect. cov. veg. tureen, A. J. Wilkinson, England, \$11.00; oval cov. veg. tureen, T. Hughes & Son, England, \$11.00. Both in fine white, uncracked condition.

Loveliest honey amber M. Gregory deeply ruffled top water pitcher, clear reeded handle, girl with tinted hair & face, basket of blue flowers 22.50

Sweet 5" M. O. Pearl satin vase, blue swirl striped, very graceful shape 15.00

Amber Dal. & But. with V ornament pickle castor, tongs, original silver good 20.00

Deep cranberry inv. th. print pickle, lovely enamel decor, newly silvered frame & tongs 22.50

Deep cranberry inv. th. print pickle castor, tongs, needs relivering 16.50

Cosmos Milk glass castor set, pink band, salt, pepper & mustard, cover to salt not original 15.00

Gorgeous 8 1/2x12 1/2 R. Bonn castle marked dresser tray, very fluted scalloped deep edge, green with entire center of large orchids in lavender & purple, beautiful 8.50

Rare R. Bonn castle marked cracker jar, silver cov. & handle, swirled with colorful flowers 12.00

Rust color hanging china salt box, hinged wooden cover, marked Sals in black 6.50

Loveliest turquoise majolica saucer candlestick, design of begonia leaves, yellow handle, mint cond. 7.50

Fine German choc. set, 3 crown mark, pot, 4 c/s, melon ribbed pot, tinted ground with colorful poppies, quantity of heavy gold, 2" deep at top of pot, 1" deep on cups, gold handles & filigree detail, very rich looking 19.50

Exquisite fine china choc. set, marked Hand painted, Bavaria, unusually tall graceful pot, 8 darling ped. ft. c/s, delicate green shading to pale blue at top, delicate full blown pink roses, gold handles & trim, perfectly charming 25.00

Emerald green ped. ft. hand lamp, loop pattern 8.50

En. Green ped. ft. sq. base hand lamp, Bull's eye & ft. c/s variant, very rich looking 8.50

Another hand lamp, same color & pattern, not footed 6.50

Canary hand lamp, ribbed pattern 7.00

Two unusually lovely choc. pots, one with beautiful pale to deep pink roses, lots of gold, the other yellow roses & raised flowers, gold, both fine china & graceful shapes, not the ordinary type, both for sale 12.50

R. S. Prussian: 9" bowl, pink roses, deep turquoise shading, gold filigree, \$7.50; lovely choc. pot, green with pink roses, petal top has 1 petal chipped off, hardly shown 4.50

Express Collect Stamped envelope for reply 5c

H. M. BAKER

Wickford, Rhode Island

Extremely rare Corner Chair in Pine & Maple, with wonderfully shaped arm rail, cyma curved double splats, and the much wanted button foot leg. Made in Rhode Island c. 1780. It is one of the earliest and probably the best example of its type. It is 100% original save the rush seat, and though not the cheapest you can find, most certainly it is the best. Inquiry from one who wishes something extra nice will have my attention and will bring complete details.

Cherrywood Candlestand with rare inverse curve or so-called "Plyfe" tripod legs, chamfer, cornered top, and the finest New England style pedestal turning obtainable. Made c. 1790, prime original condition throughout, a prize piece in every respect except our price of \$39. But act quickly.

Early Victorian Mahogany Tea Table in wonderfully figured crotch grain retaining the original satin finish in mint condition, cluster base legs with duckbill ends, and ribbon carved apron mold. Very much underpriced at \$25, but a good bargain makes a good customer so we're glad we can offer it.

Hepplewhite Spade Foot Silver Table with handsome perfect Marble Top 28x19, standing the correct 25" from floor for serving tea. Has deep drawer for flat silver, tea service may of course show on top, finish is mint condition. Such a piece is

so rare as to be almost unique and this comes out of one of Newport's finest homes so do not judge by our \$74 price tag for it could be marked well over twice that figure. You'll not find another, so do not let this opportunity pass.

Pine Dropleaf Table 42x18, opens to 42x42 and has enough old paint on it to frighten all but the most courageous. Draw strength, however from our \$17 price and rush it yourself.

Cherry and Mahogany Chest of Four Drawers is 39" long, has early button feet, and thin dovetail work on the carcass, plus the simple, clean line and style you like. 100% original and very well kept since about 1810 when it was made, your best investment in a chest of drawers at \$66.

Mighty good old wooden, full bodied duck decoys that should attract \$3.50 apiece in a hurry.

Set of original old dies for making copper full bodied hollow horse weathervanes in the large 30 inch long size. These dies will reproduce the horse vane now just as well as they did in olden days, and for one who wishes to make vane they are a find absolutely impossible to duplicate at any price again. Better write on these, please.

Shipment direct from the heart of the New England antiques country is the best deal you can find if earlier things are your need. It is the best deal in price, because you buy direct from source. It is the best deal in rarity because items elsewhere unobtainable may be found here. And in time, miles and effort saved, an air mailed letter reaching us overnight accomplishes more than one might in many weary days of travel. If we are not now serving you, tell us your needs in this letter today—and remember that if it was ever made in New England, we'll be able to help you—promptly, courteously, and at a sensible price.

Antique Onion Pattern In Wall Paper

Dip in Water and Apply
Super-Washable Trimmed Ready Pasted

Plastic-sized Colors on Special Wet Strength Paper

No Better Wall Paper is Made

Only 98c a Roll of 36 sq. ft., P.P.D.

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Sold only in double rolls.)

Send 10c for this and other samples

SLEIGH BELL ANTIQUE SHOP — Hellam, R. #1 Pa.
jlyp

Early American

Household Utensils

(Continued from page 73)

SAUSAGE GRINDER: A tin funnel is set in a box containing the grinder which is set on four tall legs.

SAUSAGE GUN OR STUFFER: A metal cylinder with a snout, and a wooden plunger for forcing sausage meat into its casing, which was tied at the end of the snout. Sausages were usually made in November when cows and swine fattened for winter stock were slaughtered and put in to pickle or smoke. After the meat had been chopped it was forced into the casing through the gun, tied into links, and hung to dry or cure in the smoke house or attic.

BRASS CLOCK JACK: A spring wound spit for cooking meat over an open fire.

SUGAR AUGUR, SUGAR TONGS: Instruments for loosening sugar purchased in cakes or cones.

BUTTER CHURN, PADDLE, MOLDS: After cream had been churned into butter, the water was worked out with a butter paddle, then put into boxes and stamped with a mold. Each family had its own butter design.

COPPER MEASURING POT: Dated 1871, this pot has glass "windows" to show liquid inside.

PEWTER MEDICINE SPOON: Three concentric circles in the bowl of the spoon are used to measure the medicine, which is then slipped through the end of hollow handle.

FLATIRON: A mid-19th century iron known as a "Tailor's Goose" because of the shape of the neck. Charcoals were put in the bottom of the iron and openings in front and back kept air flowing through and coals hot as iron were pushed to and fro.

FOOT WARMER: A Tin box for carrying hot coals to church or in a sleigh.

PEWTER: A special case in the Society's exhibit is devoted to pewter tableware and candlesticks. Of particular note are a plate by Fred erick Bassett, a New York City pewterer working c. 1787-1800, and two "rat tail" spoons with molds from which they were made in the late 1700's. It is quite unusual to find today both a spoon mold and corresponding spoons.

Also in the display are—a bottle corker, waffle iron, bootjack, mouse-trap, and clothespins.

Mrs. Walter S. Sands

BOX 110

Essex,

Conn.

Phone Essex 7-1218

PORTRAITS - pair, man and woman, old Hartford, Conn. family, about 1830, studio portraits, probably wedding portraits, young faces, original gold leaf frames, excellent condition, outside frame 26 1/2"x32 1/2", illustrated, crated - \$250.00.

ROSEWOOD CHEST - Serpentine front, white marble top, mirror, frame supporting mirror carved with roses and other floral and ornate carving, excellent condition, four graduated drawers, marble top 22 1/2"x24", body of chest 38 1/2" high, overall height 77 1/2", crated - \$85.00.

MAHOGANY STANDS - two, each three tier, one has spool turned legs, other has gracefully turned legs, each has serpentine shaped top and shelves, spool turned stand 28" high, shelves 15 1/2"x23 1/2", turned leg stand 27 1/2" high, top and shelves 14 1/2"x24", both stands have been refinished, crated, each - \$40.00.

CARRIAGE LAMPS pair, early for use with candles, exceptionally graceful shape, oval tops, beveled glass on two sides, silver plated reflectors on two closed sides, body of lamps 5 1/2"x7 1/2", overall height 19", all original except brackets, pair - \$95.00.

PEWTER CANDLE STICKS - pair, early unmarked, beautifully proportioned, complete with bobbechee 16" high, pair - \$35.00.

THOUSAND EYE CILERY, proof, plain standard, 7 1/2" high - \$12.00.

MILK GLASS EAGLE COVERED DISH - "The American Eagle" eagle hatching three eggs marked PORTO RICO, CUBA and PHILIPPINES, 6" long, proof - \$15.00.

SATIN GLASS CRACKER JAR - unusual small size, light blue raised spiral on a cream body, raised floral decorations, delicately proportioned top and handle silver plated - 4 1/2" high, 4 1/2" dia., proof - \$15.00.

PURPLE SLAG GYPSY KETTLE - proof, 2 1/2" hl. - \$8.00.

RUBY BOHEMIAN VASE - irregular flaring top, etched and cut floral decoration, cut oval and other shapes around lower part, 9" high, 5 1/2" dia. at top, base 4" dia., proof - \$18.00.

ENAMEL DECORATED COVERED JAR - glass body, generously decorated in ornate designs of blue, white and gold, brass ornolu trim and feet, 6 1/2" dia., 5 1/2" high, proof - \$20.00.

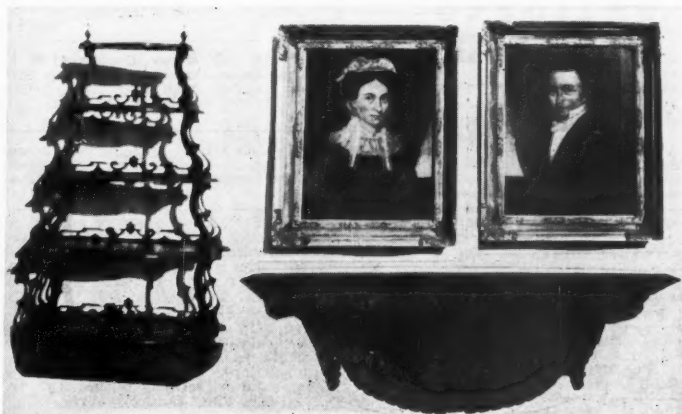
APPLE GREEN RIBBED HAT - toothpick size, rare apple green color, proof - \$9.00.

MERCURY GLASS FOOTED SALT - white floral decoration, 3 1/2" dia., 2 1/2" high, proof - \$6.00.

FROSTED LEAF SAUCERS - footed - have four, all proof, each - \$2.50.

CUT GLASS BOWLS - exquisitely cut in a fine geometric design, 4 1/2" dia., 2 1/2" high, proof, each - \$5.00.

VICTORIAN WALNUT WHATNOT - five shelves, scroll work supports between shelves, 52" high, 32 1/2" wide, 14 1/2" deep, the most desirable



type of whatnot refinished, illustrated, crated - \$70.00.

VICTORIAN WALNUT SHELF - deeply carved with floral and leaf designs, 41" wide, 10 1/2" deep, 13 1/2" high, refinished, illustrated, crated - \$38.00.

OVAL WALNUT FRAMES - with gold liners and glass, one frame 1 1/2" deep, 19 1/2"x22 1/2", excellent original condition, \$20.00; the other frame 2" deep, 22 1/2"x22", excellent original condition - \$25.00.

STAFFORDSHIRE TRINKET BOX - cat and kitten with red ball on top, original mirror in frame back of cat and kitten, decorated with blue, red and gold, 4 1/2" high, base 2 1/2"x2 1/2" - \$18.00.

SPATTER CUP - soft paste - pea fowl decoration and leaves, fine red spatter around top, 4" dia., 2 1/2" high, proof - \$30.00.

CHINA MUG - green and red spray and floral decoration, gold band at top, "Think of me" in gold at bottom, 2 1/2" dia., 2 1/2" high, proof - \$6.00.

PORCELAIN PITCHER - By Samuel Alcock & Co., the famous "Naomi and her daughters-in-law" pitcher, English registry mark, the raised figures, the handle and raised decoration around top are in lavender, body of pitcher and footed base are dull white, 6 1/2" high, base 3 1/2" dia., choice, proof - \$35.00.

IRONSTONE EGG CUPS - footed, paneled sides, applied handles, 2 1/2" dia., 4" high, 4 are proof, 2 have minor chips on base, the lot of 6 - \$21.00.

HAVILAND TUREEN AND TRAY - 3 quart capacity, exquisitely decorated with leaves, birds and bees in soft browns and gold, peach colored border around edges, tray 13 1/2" dia., with elevated center to hold tureen, tureen has handles and final on top of cover,

tureen 9 1/2" dia., overall height including tray 9 1/2", a truly magnificent and impressive tureen and tray, proof - \$60.00.

HAVILAND COMPOSER - matching pair - swivel base - same pattern as above tureen and tray, 8 1/2" dia., 4" high, base rests on three feet, proof, pair - \$40.00.

IRON MATCH HOLDER - most unique, back is formed with grape leaves with a bunch of grapes at the bottom, the matches are held in the head of Bacchus, back is black, Bacchus' head is red with white and brown eyes and white teeth - \$7.50.

IRON CANNON - "Safety Cannon," fires firecrackers, never used, 9 1/2" overall, wheels 3 1/2" dia., barrel 4 1/2" long, included are original box and descriptive papers, black enamel in perfect condition - \$16.00.

IRON TRIVETS - 2 1/2 large, four feet, center with cut-outs flanked by tassels, outside edge gadrooned, heart cut-out in handle, overall length 9", 5 1/2" wide, \$8.50; #2 shaped as a flatiron, scroll work center and handle, overall length 9", width 4", \$4.50; #3, flatiron shape, geometric design in center, loop handle, raised edge to hold iron, 7 1/2" long, 4" wide, \$4.50; #4 small flatiron shape, center has star, heart and various shaped cut-outs, 5 1/2" long, 2 1/2" wide - \$4.00.

BRASS TRIVET - dainty cut-out work on handle and body, flatiron shaped, 7 1/2" long, 3 1/2" wide - \$8.00.

BRONZE TRIVET - flatiron shape with curved end, floral and bead motif in center and on handle, 9" long, 4 1/2" wide - \$9.00.

Prices include crating - No C. O. D's.

Shipments by Rwy. Exp. unless sufficient money added to order to cover cost of Parcel Post. Jye

Schindler's Antique Shop

200 King Street, Charleston 5, South Carolina

PHONE 5193

- Hester Bateman. Fine example of the work of the most famous woman silversmith. Tablespoon engraved with eagle crest. Hester Bateman hallmark of the year 1789 - \$25.00
- Book: "Handbook of Needlework." Miss Lambert, Illustrated, N. Y., 1846 - 5.00
- "The Skillful Housewife's Book: or Complete Guide to Domestic Cookery, embracing 659 Recipes." Mrs. L. G. Abell, N. Y., 1865 - 5.00
- "A New System of Domestic Cookery," by a Lady. N. Y., 1817 - 5.00
- "How to Handle and Educate Vicious Horses," Gleason, N.Y., 1887 - 3.00
- "The Bridge Bits. A Treatise on Practical Horsemanship." Col. J. C. Battersby, Illustrated, N.Y., 1886 - 3.00
- "African Game Trails." Theodore Roosevelt, N.Y., 1910, first ed. Nice copy - 10.00
- Another copy of the same, with a typed letter signed of Roosevelt pasted in the front - 15.00
- Old Almanacs, some very quaint, from the early 1800's on through the century. Many amusing woodcuts. Each 50c. Minimum sale - 2.00
- Splendid carved oak panel roccoco period, 17th century, from old French church, consisting of two boards, joined together. Leaves, shell and scrolls. Chalice in center 25 x 41" - 50.00
- Excellent bronze trophy item on wooden shield. Fox head and pelt at center; guns, sword, spear, bugles, powder flask,

- dog whip, dog collars, hunter's pouch, oak leaves on branch. Two pairs of twigs serve as hanging hooks for small objects. Fox's lower jaw opens on spring as letter holder. Period circa 1820. Marvellously realistic, and fine item for country house. Over-all size, including shield, 9 1/2" x 12" - 50.00
- By the immortal Portuguese poet Camoens: The Lusiad; or The Discovery of India, translated by William Julius Mickle, London, 1708. 2 vols. - 10.00
- "Les Huger de la Caroline du Sud, La Fayette a Olmutz." T. Tlestone Wells. Paris and N.Y., 1931, paper, interesting memoir of a celebrated South Carolina family. - 5.00
- The Witchcraft Delusion of 1692. Gov. Thomas Hutchinson. From an unpublished manuscript in the Mass. Archives. With notes by W. F. Pool, Boston. Privately printed, 1870. Paper cover worn. - 5.00
- Investigation into the Causes of the Gold Panic, March 1, 1870. Washington, 1870. - 5.00
- The Oregon Territory and the British North American Fur Trade. John Dunn. Philadelphia, 1845. Cover worn. - 10.00
- Ocean to Ocean. Sanford Fleming's Expedition through Canada in 1872. Illustrated. London, 1877. - 5.00
- A Tour on the Prairies. Washington Irving. London, 1835. 1st English ed. Backstrip bad. Contents excellent. - 10.00

- The Seat of Empire. C. C. Coffin. Boston, 1870. - 8.00
- A Bird's-Eye View of Our Civil War. Theo. A. Dodge Boston & N.Y., 1897. - 3.00
- Camp-Fire and Cotton-Field: Southern Adventure in Time of War. Life with the Union Armies and Residence on a Louisiana Plantation. Thomas W. Knox, Herald Correspondent, Illustrated. N. Y., 1865. Very interesting. Cover somewhat worn. - 5.00
- Biography of one of the greatest American painters: Love and Letters of Washington Allston. Jared B. Flagg (his nephew). N.Y., 1892. A nice copy. - 15.00
- The Jewish Spy: Being a Philosophical Historical and Critical Correspondence by Letters which lately passed between certain Jews in Turkey, Italy, France, & C. Trans. from the originals by Marquis d'Argens into French, thence to English. London, 1739. Five volumes, calf bound. Fine armorial bookplate of John Smyth of Heath, in cover. - 20.00
- Quaint and amusing old North Carolina: "Fisher's River, North Carolina. Scenes and Characters." By "Skitt" (H. E. Tallaferrro), Ill., by John M'Lennan. N.Y., 1859. Very scarce. - 10.00
- Historical Record of the City of Savannah. F. D. Lee & J. L. Agnew. Savannah, 1869. Good maps and many contemporary ads. Small nick on cover. 10.00
- The extremely rare and best of all the Charleston reminiscences: Reminiscences of Charleston. Charles Fraser (the celebrated miniaturist). Charleston, 1854. 35.00
- Liturgy of the French Protestant Church trans. from the editions of 1737 and 1772, arranged for the use of the congregation in the city of Charleston, S.C. Charleston, 1836. This is the first edition. Very rare. Backstrip missing, otherwise good. - 15.00

ANTIQUES WANTED

Mechanical banks, old coins, Indian relics, old buttons, old letters. — Romey, 112 Washington, Bluffton, Indiana. my120441

WHALING ITEMS: Books, pictures, ship's log and implements, pertaining to whaling. — Dr. E. Lee Dorsett, 130 Orchard Ave., Webster Groves 19, Mo. s6407

BELLS: Old and unusual, glass, china or metal. — Mrs. E. N. Hamlin, 4937 Park Ave., Minneapolis, Minnesota. jly3272

CANES. Must be unusual in design, material or history. Send photo or sketch. Describe fully. — B. W. Cooke, 37 Lakewood Drive, Glencoe, Ill. mh128041

TEXIAN CAMPAIGNE Staffordshire china in any color and other early Texas items; also old, unusual pepper mills. — Mrs. Elizabeth Moore, 2247 Chilton Rd., Houston 19, Texas. jly124661

OLD SHOES, boots, sandals, footwear, all nations. Give age, history, photo or sketch. Describe fully. — B. Cooke, 37 Lakewood Drive, Glencoe, Ill. mh122741

WANTED: Unusual sewing birds in form of butterflies, dogs, dolphins, cupids, duck head, staghead, etc. — Mabel Whiteley, Warrington Apts., Baltimore 18, Maryland. jly122741

SHAVING MUGS. Occupational and sports, banks, trains and toys. — Walter J. Henry, Adamsburg, Penna. jel2698

MINIATURE LAMPS, china slippers, mechanical banks, C. & I. trotting horse prints. — Mrs. Edw. Delmore, 22 Madison St., Saratoga Springs, N. Y. n124431

DAGUERREOTYPES WANTED. — Mackay, 2083 16th Avenue, San Francisco, California. d12675

WANTED: Blinking Eye iron clocks. Eyes blink when clock ticks. — W. F. Keller, 8 Sage Terrace, Scarsdale, N. Y. n6806

COLLECTOR WANTS: Early Pewter of all kinds, including mugs, tankards. Primitive paintings. — Oliver Deming, Westfield, Massachusetts. au6215

WANTED: Authentic antiques for resale. Send list to: Box 7402, Portland 20, Oregon. my12238

WANTED OLD iron hitching posts. — Royal F. French, 507½ Highland Drive, Marshalltown, Iowa d6614

LAMPS WANTED. Hanging, G. W. T. W. Piano, Overlay, odd lamps. Must be complete, brass or copper metal parts. Write description and price. We buy in quantity. — Quackenbush's, 580 So. 14th St., San Jose, Calif. s100081

WANTED TO BUY: Toby jugs of historical characters, also want Civil War items. — Walter Holloway, 308 W. Ontario, Chicago, Ill. s3023

WANTED: old, unusual and primitive carpenters' tools, hand forged or hand powered. Prices must be reasonable. — Gifford E. Smith, 101 W. Las Tunas, San Gabriel, Calif. s3614

WANTED: Material concerning Billy the Kid, and the Lincoln County War. — S. B. Blair, 301 Petroleum Life Building, Midland, Texas jly1061

MOTOR METERS, anything for old autos prior to '20's. Old horse drawn vehicles for museum. Preserve for posterity. Old fire helmets. — Sooner Museum, 3628 N. W. 39, Oklahoma City, Okla. n6069

Wanted: Old globes and chimneys for Angle lamps. — Seven Hearths, Tryon, N. C. o128421

PLEASE NOTE my display ad in Mechanical Bank Department of this issue, listing various wants. — F. H. Griffith, Harris Pump & Supply Co., Pittsburgh 3, Pa. tfx

SHAVING MUGS with picture owners' occupation and name. Liberal prices. — Fred Patterson, P. O. Box 1730, Atlanta, Ga. o128801

WANTED: Old popcorn or peanut machine, steam (or air) engine, engine only, running condition, state size, describe, price, desire photo, must have governor. — Sam. L. Breeden, P. O. Box 604, Bristol, Tennessee. jly3084

ANTIQUE STOCK WANTED: Small store stocks of general line antiques up to \$5,000. Also private collections and accumulations. Cash and immediate removal. Quick service within 200 mile radius of Phila. Call or write to give description and price. — Germantown Antiques, 755 Carpenter Lane, Philadelphia 19, Pa. s62741

WANTED: Old German gnomes, any size; garden figures; Bisque bathing beauties; Royal Dux figurines unusual moustache cups with matching saucers. — Mrs. E. L. Semke, 1114 Seneca Dr., Enid, Oklahoma. jly1462

WANTED: Old time marbles, glass, clay, agates, etc. Describe and price. Will buy, trade and sell. Stamp for reply. — C. E. Long, 219 N. Randall Road, Aurora, Ill. s3844

WANTED: Old angle lamps, 2, 3, or 4 lights, with or without globes. — Sidney Harris, 957 2nd Ave., New York 22, N. Y. jly3633

Coin operated pianos and other coin operated musical devices wanted. Top prices paid. Music rolls, catalogues and instruction books for above also purchased. Write B. Shirar, 1450 Van Ness Avenue, San Francisco, Calif. s3297

WANTED: Student lamp, ornate lamps. Must be in oil state. Hanging lamp frames, mechanical banks, iron toys, merry-go-round horses, blackamoors, wooden figures and iron figures for lawns, bronzes. — Pat Cutini, 121 Roma Ave., Buffalo, New York. jly3295

WANTED: Souvenir spoons of all kinds and illustrated booklets or catalogs showing souvenir spoons, also wooden document file cabinet with 18 or more drawers. — Mrs. Arthur Schuster, 3223 Pershing Drive, El Paso, Texas. au3215

WANTED: German pipes with china bowls. Slides from watch chains, blown paperweights, old Cameos, rings, lockets, slides, wash bowl only in blue and white. — Mrs. E. L. Semke, 1114 Dr., Enid, Oklahoma. jly1462

WANTED: Tintype and daguerreotype cameras — W. E. Musick, 12007 Yale, Chicago 28, Ill. tfx

WANTED: Blueprints for western stagecoach, or, will buy old stagecoach. — Indian Trading Post, Box 542, Sikeston, Missouri. jly1631

BUSINESS OPPORTUNITIES

ATTENTION Country scout buying from farm homes, auctions, attics, etc. Reasonable prices. Write me your wants. All letters answered. — Edward Sheppard, 221 Water St., Catskill, New York. d6468

BERLOW'S, 3500 Biscayne Blvd., Miami, Florida. jly184

ANTIQUES FOR SALE

MISCELLANEOUS

BOTTLES, FLASKS and bitters. Buy or sell. List 25c. Wanted New England Pineapple oval dish-handled mugs and cruets. — The Empty Bottle, Box 27, New London, Conn. ap123971

EMBOSSED die cuts, scraps, gold trim, embossed post cards, wood cut silhouettes, paper cover pioneer novels, Alger Jr., etc. — S. Wilgocki, 12038 Martindale, Detroit 4, Michigan. s3614

CROESUS amethyst tumbler \$12, perfect, marble top stands, Pattern glass. Antiques of all kinds. Dealers market. — White Elephant Store, 211-13 S. Market St., Wooster, Ohio. jly1802

FOR SALE: Civil War discharge, signed Edwin M. Stanton and Abraham Lincoln — Mrs. W. R. Herren, Nickerson, Kansas. jly1441

JOHN ROGERS GROUPS, collection of twenty different groups for sale. — C. K. Johnson, Hurley, New York. au124901

DEALERS: Write for lists of antiques at reasonable prices. No reproductions. — Ida Suval, 11 Curtis St., Gloversville, N. Y. au3403

DEALERS — COLLECTORS: In stock, Victorian, Empire, Primitive furniture, Glassware, woodenware, ironware. Post cards, old letters, prints, bisque dolls, old toys, old children's books, lamps. Constantly scouting auctions, private sales, attic. What are your wants? Enclose self-addressed envelope for prices, pictures. — H. L. Wiley, P. O. Box 152, Norway, Maine. n128003

LARGE STOCK early American, Pa. Dutch, Victorian, Empire and marble top furniture; pattern glass, china, lamps, quilts, frames, mirrors, ironware, linens, primitives, oil paintings, etc. Dealers wholesale lists. Equipped to sell a piece or a carload. — Freeman's Antique Shop, Jonestown, Pa., ¼ mile South U. S. 22. au62741

LISTS FOR DEALERS: China, colored glass, cut glass and novelties. — Mrs. John Remley, 212 South Water Street, Lane Place, Crawfordsville, Ind. d6276

PATTERN GLASS, furniture & grandfather clocks. — Hill's Antiques, Alton, New Hampshire. t13407

DOUGH TRAY \$35. Sink \$29. Gentleman's chair. Two ogee clocks \$19. Carousel horse. Pair large frames \$9. Walnut corner cupboard. Excellent wool wheel, winder. Elaborate dresser, mirror, commode \$115. Fine mantel \$23. Lot shutters \$12.50. Lot violins \$29. Large framed mirror \$10. Pair shadow box frames \$11. Rare tote pitcher. Two candelabras \$18.50. Twelve chests \$300. Two card tables \$46. 3 nice plank chairs \$17. Large lot furniture for resale, write. Lovely tambour desk \$435. Student lamp \$31. Nice Empire chest \$24. Stamp plates — Edward Laughner, Vanadium Row, Latrobe, Penna. jly1027

ATTENTION DEALERS: Large stock of Victorian, Empire, and early American furniture at popular prices. Lists sent on request. — Richmonds, 1980 Washington Ave., Holliston, Mass. Formerly of Springfield, Mass. s123971

ALL ITEMS PERFECT: Hand woven bedspread, 76"x74", soft old color, \$35; Old hand painted tile, English farm scene, framed, brass legs, \$9.50; Lovely brass teakettle on stand, alcohol burner, \$30.; Portrait plate, Josephine and Napoleon, \$8.50 — Nell Kuehnle, Lakeside, Calif. jly1633

FOR SALE: Several nice Edison and Columbia phonographs. — Miller's, 1017 Westgate, Troy, Ohio. s6253

JUST A REMINDER. Have you sent for my free monthly antique list?—Baker, 549 Park Drive, Daytona Beach, Fla. s3403

FOR SPECIAL COLLECTIONS. Write to J. J. Schilstra, Enkhuizen, Netherlands. d6562

Mahogany drop leaf table, round pedestal center, four carved claw feet, beautifully refinished, \$125 crated. Stamp for new list.—M. Weiners Antiques, Route 3, Carmel, N. Y. jly3846

BEAUTIFUL needle & Petit Point, "The Last Supper" unframed 39"x25" \$40. Amber, Wildflower, pitcher \$12. Pewter & Agate teapot \$7. Henry Clay cup plate, Sandwich \$6. "Naughty Lady," boot jack \$4.50. Pair Blue candle cups \$8. Transportation extra.—Betty M. Hotelling, 24 Kenaware Park, Delmar, N. Y. jly1673

ANTIQUE FURNITURE. Dealers and collectors write your wants.—William Smith, 167 Purchase St., Rye, N. Y. au3652

PINE PIE CUPBOARD refinished, original drawer \$55. Full lion compote \$35. Copper teakettle, Acorn knob \$20. Many cookie cutters.—Mrs. Mabel D. Lambert, Box 137, Rahns, Pa. jly1422

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OLD DOLL. Chinese actor, flexible head \$10. Sandwich drawer-pulls, complete, (8) \$12. Boston Pond Staffs. Platter \$25. Want Pomona glass only, especially 4 1/2" saucer at your price.—Collector, 420 Wistaria Place, Altadena, California. jly1082

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3 PAIRS carriage lamps, reasonable price.—D. D. Way, P. O. Box 372, San Mateo, California. jly3042

LISTS for discriminate collectors.—Forbes, Box 153, Newport News, Va. jly3061

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Glass And China

The Story of a Sunbonnet Babies' Mug

By GEORGIA S. CHAMBERLAIN

Let me tell you a story of great sweetness and sentiment about a rare Sunbonnet Babies' china mug.

Over forty-five years ago Grace Bohne Benson was in the educational Department of the Rochester, N. Y., public schools. The Sunbonnet Babies' Primers were generally in use at the time, an innovation in children's readers. She conceived the idea of hand-painting the Sunbonnet Babies on cups and mugs of fine china and offering them for sale. After secur-

ing permission from Miss Eulalie Osgood Grover, author of "The Sunbonnet Babies Primer," to use the patterns, she set to work.

Mrs. Benson says she looked for good clear china that would fire well, and for mugs with open handles so that a child could get his little fingers in for a good hold. (She found that type of china at the plant of George W. Davis & Co., Rochester, N. Y.) She copied the pictures she

wanted to use, and then transferred the patterns on the cup.

"Before painting the Babies," she writes, "I tinted the remaining china of the mug with pastel colors, light blue for the upper part and various tints in other places. Then I outlined the Babies with a thin black line, and filled in the dresses as they are in the book. I painted the handle of the cup gold and rimmed the top with gold. . . . Of course all this was fired as all hand-painted china is."



Left:
The Sunbonnet Mug of Mrs. Grace Bohne Benson



Right:
Her granddaughters are shown with the mug and the Sunbonnet

Babies Primer, by Eulalie Osgood Grover.
Margaret Dickey Ball holds the mug painted by her grandmother and her little sister, Victoria Louise Ball, holds a copy of the primer by Miss Grover.

The result was lovely and her handiwork was in great demand. She had so many orders she could not fill all of them. Grace Bohne Benson sent the mug (shown in the photograph) to Miss Grover as a courtesy for allowing her to use the patterns.

Over forty years later Mrs. Benson and her husband moved from their original home in Nebraska to Winter Park, Fla. At an outdoor Christmas party, a novelty to native Nebraskans, the Bensons met the distinguished Dr. Grover and his two sisters. When Mrs. Benson called on Miss Grover, and thanked her again for the courtesy she had granted her so long ago, Miss Grover went to her china cupboard and from among her own extensive Sunbonnet Babies collection brought out the identical delicately tinted child's mug Mrs. Benson had sent her forty-five years earlier. Miss Grover graciously wished to return the cup, Mrs. Benson protested, and it was finally agreed that the cup would one day be the cherished possession of Mrs. Benson's two little grand-daughters.

When Mr. and Mrs. Benson were preparing to make a trip home to Nebraska, and intended to stop for a visit with their daughter, Mrs. Louise Ball of Houston, Tex., and the two little grand-daughters, Miss Grover insisted that Mrs. Benson take the cup with her for the children.

Mrs. Ball has the lovely mug safely cared for, treasuring her mother's work. The children may look at it and enjoy its beauty but it is not to play with!

"This is my long story," writes Mrs. Benson. "To have painted the cups in Rochester, N. Y., then to move to my home state after my marriage, then to come to Florida so long afterwards, and land just one block from the Grovers and find the cup I had painted forty-five years ago seemed almost like a miracle to me. It is a small world after all."

Grace Bohne Benson's hand-painted Sunbonnet Babies' mugs are rareties that collectors can watch for. They have an individual touch and a fine quality and there must be a number in existence. One of Mrs. Benson's mugs would truly be the cream of a Sunbonnet Babies china collection.

Mary Gregory Glass (See Cover)

The living room window pictured on our cover this month, and belonging to Houston F. Barton, Boise, Ida, contains some fourteen pieces of Mary Gregory ware, from matching opaque, bulbous vases, to clear, narrow-necked, flared bottomed vases; and tumblers, that overlook a vast expanse of lawn and trees.

Mary Gregory glass has a somewhat involved history. It was supposed at one time that Mary Gregory was the woman who designed and created this fine ware at the Sandwich glassworks in Massachusetts, when actually it was first made at either Bristol or St. Louis, in direct imitation of the expensive ceramic ware "pate-sur-pate." These pieces dated from c. 1880, and continued to the early twentieth century.

The glass is clear and colored transparent, and opaque glass, with enameled figures and flowers.

It has now been definitely established that a woman named Mary Gregory worked at the Sandwich glassworks during its last ten years of operation, but she was merely one of the young women hired to do production line enameling.

Mr. Barton says that he first started collecting Mary Gregory pieces about ten years ago when he was traveling as a bank examiner. Having so much time on his hands during the week-ends when he could not get home, he visited antique shops in quest of pieces for his collection.

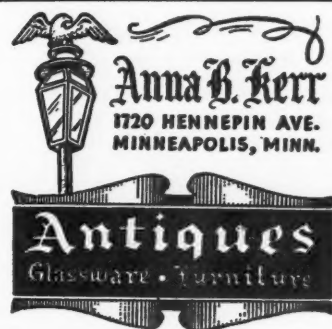
Mr. Barton explains further how the collection grew as a result of his leisure time:

"My various pieces which consist of forty in number have come from every part of the U.S. Some of the vases in the collection were purchased at the World's Antique Mart, Chicago. I am quite proud of an amethyst Inverted Thumbprint one. The barber bottles were purchased at a shop in Colorado Springs, Colo. The powder box came from a shop on Third Avenue, New York City.

"Besides the pieces in the picture, I have a cobalt blue epergne, the only one I have ever seen. It is a very delicate piece with a very graceful little girl holding a flower with a great bit of the gold worn off.

"The heavenly blue shades of Mary Gregory glass are my favorites. Switching some years ago from my work as a bank examiner to interior design, I discovered that I had to use several colors to accentuate my pink and white living room, and always a good designer insists on an off color, so I thrilled with Mary Gregory in the amethyst shades. Cranberry, cobalt blue and green are the other shades in the window which appeal to me, and which have created much favorable comment from my friends."

J. B.



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All Merchandise Guaranteed

We love that word "Guaranteed," so important to folks today. "No stamps please," if you feel we are worth a letter, you can well betcha! It's worth a 3c stamp to answer. Thanks for all your wonderful letters, folks.

Dinner set, W. G. Co. Limoges, France, each piece perfect, gold splashed edge, pink apple blossoms, green lacy foliage, 60 years old, beautiful, 12 dinner plates, 12 salad, 12 B. & B., 7 lunch, 12 fruit, 8 soup, turkey and meat platter, gravy, attached tray, pair covered tureens, open vegetable, and relish set \$125.00. Water pitcher, four tumblers, combination cutting, with etched flowers, leaves ribbon set \$8.50. German C. T. 11-inch cake plate, gold edge flowers \$4.50. Northwood candy dish, purple luster, marked N., peacock pattern \$3.00. Carnival glass stemmed candy dish peacock, \$2.50. Extra easter bottle, metal top \$2.00. Six flow blue butter pats, nice, set \$4.50. Cord and drapery bowl \$2.00, pricella berry bowl, chip on base \$2.50. Heavy pannelled fine cut berry bowl 1882, \$4.50. four matching berry dishes \$2.00 each. Pair clear finger bowls, bell tone, 20 years old, nice for pansies, each \$1.00. Cut glass dish, deep all over cut, only under base shows bad wear so only \$2.50. A Fluck plate, or Currier & Ives, if you prefer, children, dog, bird falling over log, wagon turned over spilling the baby, a prized and rare beauty \$9.50. Pink satin bowl, raised shell pattern, may have had lid! enameling perfect, a lovely specimen \$2.50. B. and fat as a grapefruit, exquisite \$15.00. Doric pickle dish \$2.00. Shaving mug, dated July 16, 1867, all white \$3.50. Doll furniture, Sofa & two chairs, wicker, velvet covered, Al condition \$8.50. Hand & Thumbprint berry bowl, gold worn \$4.50. Same sugar bowl \$2.00. Deep cut glass spoon holder, all over cut \$6.50. Paper weight, 40 years old, picture of old bank in base \$1.50, grand pattern relish, \$2.00. Hand & star bowl \$3.50. Clear glass creamer \$4.75. English Hobnail goblet \$3.50, five cut glass juice tumblers, 6th has small chip, set \$8.00. Windmill open Salt \$4.50. Beautiful perfume or scent bottle, cut green to clear, darling engraved metal top, \$6.50. 6 Austrian cups and saucers, scalloped, garlands of deep pink roses each \$2.50. Emerald green ruffled water pitcher, blown, applied handle, gold leaves & grapes \$11.00. Pair Austrian sauce dishes, pink roses scalloped 75c each. Tall graceful white china chocolate pot, slender finial gold, dainty pink roses, very fine \$7.50. Cabbage Rose covered compote \$8.50. Nippon celery dish, 6 in. individual Salts lots of gold, tin flowers, \$4.50, forest green blown vase, enameled heavy gold leaves 11" tall, beautiful \$4.50.

flyp

EDWARD G. WILSON

1802 Chestnut St., Philadelphia 3, Penna.

Rittenhouse 6-7369

We SHIP ON APPROVAL

Recent purchases from old Main Line Estates:—

Any mds. in our stock may be seen, "On Approval," upon request and reference. This means that any and every article on our shelves is available for inspection. However, in the case of mds. appearing in our Ads, approval preference will be given to those who send a check along with their request. Naturally, we will refund the full purchase price if you're not satisfied.

JEWELRY

1. Tiffany Gold Lapel Watch & Fleur de Lys Pin. Perfectly plain, 1" Dia. \$ 55.00
2. Large Gold & oval faceted Amethyst Ring. Amethyst completely surrounded by Pearls. $\frac{1}{2}$ " x $1\frac{1}{4}$ " 137.50
3. Gold & oval faceted Amethyst Ring. Victorian mounting, $\frac{1}{4}$ " x $\frac{3}{8}$ " 33.00
4. Square Gold & English Crystal Pin of head of Black & White Beagle Dog. 1" sq. 55.00
5. Large Filigree Gold Pin w/3 large faceted Spanish Topazes plus 10 Pearls. Also 3 faceted Spanish Topaz drops. $1\frac{1}{4}$ " x $2\frac{1}{2}$ " 93.50
6. Large plain Gold Lover's Knot Pin w/Pearl center. 1" Dia. 22.00
7. Large Gold Filled Brown & White Shell Cameo Pin w/rope border. Scene of Woman; Bridge & House. 2"x2 $\frac{1}{2}$ " 33.00
8. Oval Faceted Amethyst set in chased gold mounting. Suitable as Charm or Pendant $\frac{3}{8}$ " x $\frac{1}{4}$ " 19.80
9. Pr. Oval Blue Enamel Cufflinks w/white enamel borders. Sterling silver. Pair. 5.50
10. Gold & Black Onyx rectangular Bar Pin. 5 Pearls set into center in straight row $\frac{7}{8}$ " x $2\frac{1}{4}$ " 18.00
11. Large Black Onyx & Gold shield shaped "Locket Pendant" set w/9 Pearls. Worn on large black onyx & gold chain—large grooved black onyx links connected by round gold links. Sold separately Circa—1860 Locket Pendant \$32.50, Chain 80.00
12. Gold & 5 stone straight row Amethyst Ring 22.00
13. Gold Bar Pin w/prong mounted Moonstone in center 1 $\frac{1}{2}$ " long 11.00
14. Gold Keywind Watch w/ gold face. Face has minute & second hand plus handsomely engraved scene. Reverse side has early harbor scene engraved into it. 2" Dia. 75.00
15. Gold, retractable point, Tooth Pick, $2\frac{1}{2}$ " long extended 11.00
16. Round Silver Pendant w/Bust of Napoleon in high relief. Reverse has Napoleon's request to "Die" on the banks of the Seine $1\frac{1}{4}$ " Dia. 33.00
17. Oval plain Gold Locket w/ diamond shaped Mosaic of Egyptian Head set into it. $1\frac{1}{4}$ " x $1\frac{1}{4}$ " 68.25
18. Oval Gold & Sardonx (dark red) Ring w/ oval English "S" engraved into stone. 16.50
19. Large string of graduated size round Coral Beads—fine color—Approx. 51 beads 82.50
20. Gold Rings—Child's size w/ Diamond 7.50, twisted gold shank & 2 Moonstones, 7.70, Prong mounted faceted Garnet, 11.00, Turquoise, set into fluted mounting, 88.25
21. Straight row faceted Garnet Bracelet—hinged, good wrist size 16.50
22. Pr. Gold-pierced back Black Onyx Ball Earrings, pr. 13.75
23. Flower Pin—Multi-color Enamel on Gold w/Diamond center. Extremely fine. $1\frac{1}{4}$ " Dia. 125.00
24. Gold flat oval link flexible Bracelet—suitable for charms. $\frac{3}{8}$ " wide 22.00
25. Upright rectangular 14K Gold, Bailey Banks & Biddle Picture frame for hanging on wall. $3\frac{1}{2}$ " x $4\frac{1}{2}$ " 137.50

GLASS

26. Set of 6 Cranberry Venetian Glass Juice Glasses w/enamelled gold decoration. Tapered cylinder shape $3\frac{1}{2}$ " high, set 75.00
27. Set of 5 "Shot" Glasses to match item 26. Sold separately. $2\frac{1}{2}$ " high, $2\frac{1}{2}$ " Dia., each 9.00
28. Set of 6 Cut Glass Open "Bucket" Salts Diamond cut, each 2.00
29. Very fine Cut Glass Sauce Bowl & Tray. Diamond & Fan pattern. Bowl—3" high, 8", Tray 7" Dia., set 12.50

30. Large Blue Glass Pitcher w/ruffled lip and enameled floral decoration. Centennial period. $9\frac{1}{2}$ " 22.50
31. Pr. Venetian Glass "Hock" Glasses. Green bowls w/etched butterfly & floral designs. Clear glass stems w/inverted tear drops inside of them. Etched floral design on bases. $7\frac{3}{4}$ " high, each 12.50
32. Handsome heavily cut Cut Glass Water Pitcher—large capacity 15.00
33. Pr. of Mantel ornaments. Red Glass "Horns of Plenty" on rectangular white marble bases. Glass is joined to Marble by Brass Ram's heads 8" high, circa—1840, pr. 75.00
34. Pr. Small Cut Glass Compotes. Sunburst pattern, scalloped bases $3\frac{3}{4}$ " high, $3\frac{3}{4}$ " Dia., each 7.00
35. Cut Glass Centerpiece—Oval scalloped border bowl, Dais & Button, paneled, 8" wide, 11" long, 8" high. Extremely fine! 25.00
36. Silver deposit on Glass Perfume Bottle—Inverted Mushroom shape. $3\frac{1}{2}$ " high 7.00
37. 7 different colored ribbed Finger Bowls, $\frac{3}{4}$ " dia., each 5.00
38. Dais & Button 3-bottle Cruet Set, handle can be used for toothpicks, $8\frac{3}{4}$ " high. 17.50
39. Pr. old Sandwich glass butter chips. very unusual design, $3\frac{1}{4}$ " diam., each 3.50
40. Pr. Clear glass Swan Salts, $3\frac{1}{4}$ " long, pr. 4.50

SILVER

41. Set of 5 Fiddleback Coin Silver Tea Spoons, Harris & Stanwood, circa 1830, Boston, set 13.75
42. Set of 10 Coin Silver Tea Spoons, Harwood Brothers, circa 1840. Plain pattern, variation of Fiddleback, set 27.50
43. Set of 3 Coin Silver Fiddleback Tea Spoons, Henry I. Pepper, Phila. circa—1820, set 5.50
44. 10 Fiddleback Coin Silver TABLESPOONS by various makers. Sold separately, each 3.30
45. Dozen Mother of Pearl handled Dinner Knives w/most unusual shaped Sterling bands, Doz. 44.00
46. Set of 6 Mother of Pearl handled Luncheon Knives w/ornate bands, set 13.75
47. Doz. Sterling OYSTER FORKS—ornate pattern, monogramed, Doz. 22.00
48. Large handsome very ornate Sterling hand Maximizing or Reading Glass. Embossed figures of children on handle. $8\frac{1}{2}$ " Dia. of glass, 4" 22.00
49. Unusual Collector's item:—English Silver Trowel, London, circa 1860 w/beautifully carved Ivory handle. Enscribed on blade, "Presented to George H. Stuart Esq. on the occasion of his Laying the Foundation Stone of the Presbyterian Church, Elmwood, Belfast, May 31st, 1860." 55.00
50. Sterl. Hexagon shaped Tea Caddy, monogramed $4\frac{1}{4}$ " high 11.00
51. Dutch Silver, rectangular shaped Tea Caddy on ball feet. Scenes of Cupids, some being drawn thru the air by Bees, $2\frac{1}{2}$ " x $2\frac{1}{2}$ ", $3\frac{1}{4}$ " high 19.50
52. Sterl. Muffinier by Grogan Co. Early American style. Monogrammed $4\frac{1}{4}$ " high 13.75
53. Sterl. Muffinier. Early American style. Monogramed. $7\frac{1}{4}$ " 16.50
54. Set of 8 Sterling Open Salts, pierced frames w/blue glass liner. $1\frac{1}{4}$ " Dia., each 3.00
55. Set of Open large Sterling Open Salts. Oval, pierced sides, ball feet. Blue glass liners. $2\frac{1}{2}$ " wide, $3\frac{1}{4}$ " long, $1\frac{1}{2}$ " high pair 15.00
56. Dutch Silver Spoon—Full length figure in relief of farmer carrying milk pails. Engraved in bowl is scene of dancing children. 7" long 11.00
57. Dutch Silver Spoon—Relief work Crest in bowl. Pierced handle. Large Fleur de Lis at top of handle. $8\frac{1}{4}$ " long 7.70
58. Most unusual Dutch Silver Spoon. In tear drop shaped bowl is relief Covered Bridge w/many shops, homes, etc. built on it. Pierced twisted handle w/relief work standing Lion at the end. 12" long 22.00
59. Pr. Sterling Silver Compotes nicely engraved with gadroon border, monogramed $9\frac{1}{2}$ " dia. 4" high, pair 68.25
60. Four footed Candy Bowl suitable for sauce app $4\frac{1}{2}$ " long, $2\frac{1}{2}$ " high, monogramed. 10.00

61. Oval plated gallery tray with wooden inlay bottom, 16" long, 11" wide 22.00
Larger sizes in stock.
62. Coffee Pot, oval shape, fluted sides and top $10\frac{1}{2}$ " high 16.50
63. Glass and Silver Trivet or hot plate button feet, 8" dia. 7.70
64. Nice style Sterling Silver Toast Rack made by Gorham 11.00
65. Plated Guernsey Jug, nice size, w/wicker handle 5.50

CHINA

66. German China teaset consisting of Pot, cream and sugar 6 C/S, blue and pale orange w/gold trim. Each piece has a painting of a horse driven chariot and groups of figures, set 35.00
67. Dozen Austrian plates, white glazed background, pink floral border. $6\frac{1}{2}$ " dia., doz. 12.00
68. Set of 6 Imperial Austrian plates, scalloped borders, large garlands of colored flowers. $7\frac{1}{2}$ " diam., set 12.00
69. Set of 6 Bavarian bouillon C/S old Meissen pattern, sold separately, each 3.50
70. Pr. fine Rockingham rectangular Cake or Sandwich Plates, green, white and gold all over floral pattern, beautiful pierced handles. 11" long, 9" wide, pair 70.00
71. German china deep bowl, large pink roses and flowers in center and edge. $9\frac{1}{2}$ " diam. $2\frac{1}{4}$ " high 7.00
72. Hand painted Bavarian fruit plate with large apples and apple blossoms. Signed. $10\frac{1}{2}$ " diam. 14.00
73. Pr. nice colorful demi-tasse C/S with pink flowers gold beaded edge Limoges, each 3.50
74. Haviland Limoges gravy boat with attached tray, green, gold and pink. $8\frac{1}{2}$ " long 10.00
75. Large Austrian cake plate suitable for hanging, green and gold border, four scenes of figures spaced around plate 12" dia. 19.50
76. Oval Majolica platter, suitable for hanging, relief work, shaggy haired dog in center, brown leaf border with yellow background. $12\frac{1}{2}$ " x $8\frac{1}{2}$ " 12.50
77. Pr. Limoges wall plates, pink decorated borders with fine cupid centers. $8\frac{1}{2}$ " diam. Pair 35.00
78. Pair Meissen fruit plates, white glazed background, colorful fruits and flowers all over plate. $9\frac{1}{4}$ " diam., pr. 30.00
79. Rosenthal ramekin and sauc., pink, white and gold 4.00
80. Ironstone gravy tureen with matching tray and ladle, all white, tray 8" long 3" wide. Tureen is 8" long, 3" high 15.00

MISCELLANEOUS

81. Box of misc. Costume Jewelry—beads buckles, pins, rings, etc. Guarantee nothing in Solid Gold, some Sterling, however, all for 7.70
82. Sterling Silver SHOE HORN w/finely embossed RAM'S HEAD 6.60
83. Sterling Silver, elaborate design Paper Clip—nice size, monogramed 5.50
84. Elaborate border, round, Sterling Silver PIN CUSHION. Approx. 3" Diameter. 4.40
85. Interesting assortment of FINE FANS sent on approval.
86. Large Cut Crystal & Sterling INK WELL—round swirl cut base w/elaborate Sterling, monogramed lid, $4\frac{1}{2}$ " Diameter, $4\frac{1}{4}$ " high 27.50
87. Very nice Tiffany Sterling "Rocking Blotter" Embossed design & monogramed, $2\frac{1}{4}$ " x 4" 11.00
88. Pr. Brass Candlesticks—Hexagon shaped Bases, Stems & Tops, $8\frac{3}{4}$ " tall, pr. 10.00
89. Round plain Brass Tray, w/2 grooved handles 16" Dia. handle to handle. 16.50
90. Brass & Copper Bed Warmer—nice condition 30.00
91. Pr. Brass Candlesticks, footed sq. bases w/nice turnings on stems. $6\frac{1}{4}$ " high, pr. 6.00
92. Nest of 4 Haviland Limoges scalloped border, rectangular shaped Trays. White background w/green floral sprays. Largest tray measures $10\frac{1}{2}$ " x $16\frac{1}{2}$ ". Smallest $4\frac{1}{2}$ " x $8\frac{1}{4}$ ". Set 22.00

Fed. Excise Tax included on all-Taxable items.

LISTS AVAILABLE

Clocks - Cut Glass - Coin Silver
Collector & Dealer Correspondence Invited
Attention given to specific interests
MONEY REFUNDED IF NOT SATISFIED
Freight Additional

All Jewelry & Silver prior to our April, 1954 Ad reduced 10% due to Excise Tax Reduction!

Jlve

LILAC HOUSE ANTIQUES



R. F. D. 1, U. S. Hwy. 65

Rockwell,

Iowa

Everything guaranteed, Cartage extra

Rayo - Rayo - Rayo - you name it, we got it or will get it - for instance:
 1 Hanging Rayo-Brass Burn & wired - giant green slag tulip shade.....\$25.00
 1 Rayo Barn lantern - Copper font - cleaned and wired.....7.50
 Nickle Rayo Table lamps - white shades 6 Not wired.....each 7.50
 4 Wired.....each 10.00
 2 Brass, wired.....each 15.00
 Some have pattern shades in color. Early orders get preference.
 2 Bracket Lamps - Reflectors good - glass fonts. These are wired - not a pair, ea.....12.50
 Double Angle lamp - wired - burnished, clear flame bowls and milk chimneys. All old including burners.
 (We do not use converters of any type, unless requested by customers.)
 This lamp has original hanger and goes up and down.....40.00
 2 Clear dew drop with star sauces, 4 1/2" footed, each.....4.00

Moon and Star 8", open compote. High standard scalloped top.....12.50
 Pr. Flow Blue Dutch Maestrich Soup plates. Several tiny rim flakes but hardly noticeable. Nice for hanging.
 Pair.....6.00
 Juno Doll Head - Tin, Size "0". Never used.....3.00
 Tiny Bisque Violet Vase, Real Cute. Looks like branch of wood.....2.00
 Brass Sugar Scoop, polished and lacquered. Real nice.....4.50
 Sheffield Tea Pot - large size about 10 cup or more - very lovely. Pear shaped - footed, ornate handle has pear blossom finial on cover. F. T. I.
 Interesting Gadget - Kidder and Davis electric machine - magnet type used for nervous disease, toothache or what have you? We have had a lot of fun from it.....18.50
 Pine Churn - cleaned and refinished. Has rounded bottom, stands on slender legs - make nice lamp table or knitting stand, crated.....20.00
 jlyc

Franklin Antique Shop

MRS. L. M. HOLTZ, Prop.

600 W. Jefferson St.

Franklin, Indiana

OLD BLUE CHINA

STAFFORDSHIRE

PLATTER, 18" Italian scenery, "Turin".....\$50.00
 PLATE, 10" (deep) "Lafayette's Home".....15.00
 TUREEN, Large square, covers covers (in blanket) 15.00
 PLATE, 10" Sancho Panza, Hoisted (in blanket) 15.00
 PLATTER, 16" Windsor Castle on Thames.....15.00
 PLATE, 10" Union Line.....15.00
 PLATE, 10" Pink Staffordshire, Palestine.....12.50
 PLATE, 10" Pink Staffordshire, "The Fisherman".....12.50
 PLATE, 7" (James Anderson) small rim chip.....8.00

PATTERN GLASS

GOBLET: 3 King's Crown, ea. \$4. 2 Pleat & Panel, ea. \$3.50. 2 Blue Wildflower, ea. \$6. 2 Blue Diamond Quilted, ea. \$8.50. 1 Cannon Ball, \$6. 3 Amber 2-Panel, ea. \$5. 1 Curtain Tieback, \$3. 1 Ball & Squirrel, \$4. 2 Crystal Wedding, ea. \$4.00. 3 Moon & Star, ea. \$5. 4 Panel Thistle, ea. \$5. 2 Clear Daisy & Button, ea. \$4.50. 2 Dewdrop & Raindrop, ea. \$4.50.

PLATES

2 - 7" Star & Dewdrop, ea. \$5. 1 - 7" 101, \$4. 1 Oval Sheaf of Wheat Bread Plate, \$4. 2 - 7" Square Daisy & Button Plates, ea. \$3.50.

MISCELLANEOUS

1 Oblong Bread Tray, Blue Wildflowers, \$10. 1 large Oval Footed Bowl, Custard, Gold Trim, \$10. Celery Vase, Sawtooth V. \$4. Tall Open Jelly Compote, Panel Thistle, \$3. Dew & Raindrop Creamer, \$3. Fr. Bisque Figurines, groups, etc. Write for description. All merchandise guaranteed, stamp for reply.

Dealer trade solicited.

jlyc

SODERSTROM'S ANTIQUES

Lake Road West

Ashtabula, Ohio

Telephone Ashtabula 48129

1. Heavy, brilliant cut glass vase, 4" high, 3 3/4" flared bottom, 2 3/4" top \$7.50.
 2. Signed Galle cameo vase. Ruffled camphor base, ruffled top. Slender cylinder 12" high 3 3/4" base, 1 1/4" top. Amethyst flowers \$20.
 3. Handpainted china sugar shaker \$5.50.
 4. Tiny clear glass footed rose bowl 2 1/4" high \$3.50.
 5. Cup and Saucer, French. Tall handle. Dreaden flowers \$5.50.
 6. Royal Bavarian 10" plate. Cupid and Grecian ladies in center. Green and gold background \$6.50
 7. Amberina tumbler. In. Th. \$11.
 8. Blue "Touraine" 2 plates 10", 3 soups 9" \$2.50 ea. \$9. lot.
 Transportation Extra Stamp Please jlyc

A FACSIMILE OF THE DECLARATION OF INDEPENDENCE

We have been advised that this copy is one made by John Adams, from the original copper plate, and was owned by one of the signers - John Morton from Pennsylvania, or his heirs. If interested write . . .

G. LATSHAW

16010 Eldamere Ave Cleveland 28, Ohio jlyc

BUCK'S ANTIQUES

2054 Atlantic Ave.

Long Beach, Calif.

PAIR 6 - INCH SIGNED QUEZAL BOWLS

RARE POMONA COVERED BUTTER DISH

WHEELING PEACHBLOW CRUET

10 - INCH NEW ENGLAND PEACHBLOW VASE

9 - INCH FLUTED BURMESE BOWL

WEDGWOOD LONGFELLOW JUG (HOBBIES JAN. 1952)

LARGE AND VARIED STOCK OF CHOICE AUTHENTIC ANTIQUES.

VISIT OUR SHOP WHEN ON THE WEST COAST.

jlyc

G. L. TILDEN

— Antiques —

NORTHBORO, MASS.

SANDWICH GLASS

Vases - Lamps & Candle Sticks in Amethyst - Canary - Blue - and Opaque White, in pairs, also odd or single ones in green.

ALSO

Lace Glass - Salts - Cup - Plates - Compotes - Sugars - Creamers - Large Deep Dishes and Plates.

ART GLASS

Webb Cameo - French Cameo - Kew Blas - Amberina - Burmese Peachblow - Agata - Tiffany - Lutz - Mary Gregory - Satin Glass Mother of Pearl & Plain Fairy Lamps - Colored Hobnail.

PATTERN GLASS

Westward Ho - Lion - Three Face New England Pineapple, Horn of Plenty - Bellflower Ashburton - Ribbed Ivy - Diamond and Thumbprint - Bulls Eye & Diamond Point & many others.

BENNINGTON

Marked - Doe - Flower Pot - Coachmans Bottle - Also Tulip Vases - Books and Marked Tobacco Toby with Hat - Large Stock of Wedgwood Jasper - Terra Cotta - Basalt etc. Fine Lustre - Blown Glass Paper Weights - Patch Boxes - Trinket Boxes - Early Soft Paste in Canary & also Salt Glaze Leeds - Castleford & many others, ask for what you want, etc. jlyc

THE SHUTTLE SHOP

Base River, Massachusetts

Box 393

1. Handsome M. G. lamp 14" high. Very deep amethyst (looks black) girl dec. in white and gold. Wired ready for use.....\$125.00
 2. 6 melon shaped amber panelled B. & D. sauce dishes, each.....3.00
 3. B. & D. cheese dish w. cover in lovely deep blue. Triangular shape.....20.00
 4. Egyptian compote, clear.....15.00
 5. Dainty whale-oil lamp 6 1/2" high, hexagonal base. Thumbprint 6 panels.....8.00
 ap55p

1. Chinese Ming screen "The Four Seasons" 6 ft. tall - Mutton fat jade & other semi-precious stones inlaid in Teakwood - teakwood frame.
 2. Spinnet piano Longman and Broderick London, England, 1779 to 1784.
 3. Grandfather clock - John Picket painted pine case - runs perfectly - about 1702.
 4. Etchings - "Cries of London" - original framing. one to thirteen.
 5. Sheraton dining table & four chairs - two lattice backs.
 6. 2 Queen Anne bureaus.
 7. Flat top knee hole desk-mahogany.
 8. Bed - steed - Charles II, hand carved mahogany.
 9. Jewel case, Maximilian brass coat-of-arms on lid.

M. J. GORDON

8803 Appian Way Los Angeles 46, Calif. jlyc

Old American pressed glass by Mail Order and Appointment. Transportation extra.

Sadie Simple suggested using these covered butter dishes for individual casseroles and salads.

COVERED BUTTER DISHES

High Hob K3-88.....\$ 6.50
 Fishscale.....6.00
 Tomato, frosted VG-PI 76-4.....10.00
 Peacock Feather.....5.00
 Unlisted, Intaglio flowers.....6.50
 Knobby Bull's Eye, gilt.....12.00
 Jewel and Festoon K1-66.....9.50
 Loop and Fan, chip.....8.50
 Unlisted custard glass, with grape design.....16.50
 Ribbed Grape, flint.....18.00
 Oat Spray K4-37.....5.00
 Sq. Fuchsia, footed, handles on corner.....8.00
 Sq. Fuchsia, flat, handles on sides, very rare.....13.50
 Beadworth, Millard Red chip.....4.50
 Beaded Mirror flint.....7.50
 Grape with Vine, rough base.....5.50
 Frosted Chain.....9.50
 Chrysanthemum Sprig, Custard glass, gilt worn.....14.50
 Wheat & Barley.....6.75
 Cadmus, Millard Red 83.....6.50
 Portland with Diamond Point Band.....6.50

BOB H. BATTY

1323 So. Tyler St.
 Little Rock, Ark.

jlyc

DEALERS! ATTENTION! DEALERS!

CHOICE ANTIQUES PRICED TO SELL FOR QUICK TURNOVER.



Pictured is about 1/3 of the June 1 shipment. Another shipment due about July 1. All items selected by our full time European Buyer.

Large selection of colored glass and china

Sorry we do not have time to send lists. Dealers coming to Lowell by train, plane or bus can have their purchase packed without cost in wood shipping boxes. Special rate of \$3.00 per couple at the Elms Tourist House in Lowell for our customers.

LEONA BORGERSON

219 N. Wash.,

(Phone 5904)

Lowell, Michigan

18 miles East of Grand Rapids on M 21; 180 miles from Chicago; 110 miles from South Bend; 130 miles from Detroit.

If you are in the market for a good size order it will pay you to drive 1000 miles to Lowell.

jlyp

MRS. LON S. COOPER 812 Camp St., Piqua, Ohio

1. Clear Glass 13" x 8 1/4" Plait & Panel platter. Leo 105, perfect	\$ 6.00
2. 9" round 101 edge plate, entire center is frosted, tri picking flowers	6.00
3. 8 1/2" Paneled Thistle round dish	3.00
4. 4 1/4" Feather dessert.	1.00
5. Liberty Bell open sugar, blue, Millard	3.75
6. Daisy & Diamond large celery	2.75
7. White Satin glass, miniature lamp base & burner, has raised Daisy pattern, rope edge.	9.00
8. Oval covered tureen in white French Haviland, Ransom pattern	7.50
9. Six gold leaf band Haviland saucers	3.00
10. Twelve Bavarian Hav. after dinner C/S Plymouth pattern No. 7578 3/4" cream band gold leaf edge, all perfect	25.00
11. 8" Creamed scroll opaque m/g pitcher, like syrup, plate 156 Millards, raised pattern in soft green	12.00
12. Blue threaded glass finger bowl	4.00
	fly

AURORA GONELLA

Route 202 Lahaaka, Penna.
Arched Leaf 9 1/2" plate; Emerald green Late Thistle
butter & spooner; Bristol baby shoe h.p. violets;
1 Swords plate, showing target & rifles; White
Milk glass salt box wooden top; Cut glass trumpet
shaped vase 12" h.; Pinkish cut glass Czechoslovakian
perfume bottle has unusual stopper; Medium blue 9" plate
"Views of Harrisburg"; Picard gold 3 1/4" compote; 12 cut glass tumblers 4 1/2" h.;
2 1/2" across top; Vine 3 1/2" h. with dogs, birds, fox, trees, in color.

MRS. WILLIAM X. TAYLOR

2339 Second Street Cuyahoga Falls, Ohio
2 Roman Rosette goblets, ea. \$ 5.00
Moon and Star compote 8 1/2" x 3 1/2" h. 8.25
Thistle Sunburst bowl, 8 1/2" x 3 1/2" h. 4.75
Willow Oak cakestand 10 1/2" x 15 1/2" 6.75
Cottage celery, \$3.75; creamer 5.50
Dakota cakestand 9 1/2", not etched 6.75
Heck spooner, Kamm 1-97 3.25
Bennington baking bowl 9 1/2" x 5 1/2" base, 2 1/2" deep 6.75
fly

BERYL RAFUSE

Rte 3 A Marshfield Hills, Mass.
Goblets: Ribbed Ivy \$6.50; Comet \$10; Horn of Plenty \$12.50; 4 Magnet Grape, Fr. Leaf, ea. \$12.50
Yellow S. G. rose bowl, en. flowers 12.50
Clear Wildflower butter 8.50
Amber 1000 Eye toothpick holder 6.50
6 Am. Hobnail & Fan saucers, ea. 4.50
7" Delft cov. Nice one 12.00
2 deep Cran. I.V.T. tumblers, ea. 5.50
Cran. D & B X-footed creamer 9.50
fly

STRINGTOWN ON THE PIKE

36 Leathers Road S. Ft. Mitchell, Ky.

Hobnail water tray \$ 7.50
Amber ftd. compote, vintage design 8.50
Horn of Plenty sauce 5 1/4" dia. 3.50
Wildflower creamer 5.95
6 Fishbone goblets ea. 1.00
Late Buckle wine 3.50
Beaded Loop cake stand 8 1/2" dia. 4.95

Sufficient Postage or Express Collect.

All Merchandise Guaranteed.

PICKET GLASS

6" covered dish, small chip 4 pickets \$ 7.00
Creamer perfect 7.00
Sugar-small chip, 4 pickets 7.00
Spooners small chip, one leg 4.50
8" open dish perfect 8.50

CARAMEL SLAG

Vase 6" high small chip rim 4.00
Tumbler: Cactus, four side panels, perfect 7.00
Toothpick holder, perfect 5.00
Sugar: three feet, perfect 9.50
Creamer to match, small chip rim 8.50
2-decorated cups on pedestal perfect, ea. 5.50
Celery, oblong 6x11" perfect 14.00

The ANTIQUE CELLAR—William J. L. Rupp
680 Main Street—Melrose, Mass.

ALLOW POSTAGE OR EXPRESS COLLECT

HELEN RYDER

360 Bala Ave., Bala-Cynwyd, Pa.

RED BLOCK covered sugar (fine old) \$15.00
SPIRE BAND blue goblet MILLARD I. 177 5.00
BIRD and STRAWBERRY (BLUE BIRD) covered sugar 8.00
CHERRY spoonholder 4.00
LACY DEWDROP covered butter 6.50
FLOWER POT open sugar 6.50
DOUBLE LOOP wine 3.50
PAIR of DIAMOND and SUNBURST footed master salts, each 3.75
STAR BAND footed master salt 3.50
MAYPOLE water pitcher 7.00
LILY of the VALLEY open sugar 6.50
Daisy and Button cut slipper (old) 4.50
BIRD AND FERN celery vase 7.00
BIRD and FERN covered butter 5.00
BUCKLE WITH STAR cake stand (small) 6.50
Sufficient postage please or will send Express Collect. All pieces perfect unless otherwise noted. fly

MRS. GRACE L. HOGAN

600 Beech St. Roslindale, Mass.

NEW ENGLAND PEACHBLOW vase, rare 18 1/2" high, beautiful color. WEBB CAMEO, syrup, blue with white morning glories.

Blue slag creamer. Purple slag cup and saucer.

Epergne, clear with cranberry run on lily vase and hanging baskets.

Pair Webb Satin finish vases deep rose color, decorated.

Canary and silver lustre cups and saucers, Leeds Pottery.

Webb cameo flask, vases, rose bowl.

Pair Burmese vases with double handles, also Burmese creamer.

Amebrina tumblers, gingerales, celery vases.

fly

GREEN DOOR ANTIQUE SHOP

301 7th St. Myrtle Rasmussen Ida Grove, Iowa

Sextet fruit or punch bowl, Kamm IV, Plate 24, 1 1/2" x 8" \$ 9.00

12 Portland saucers, ea. \$1.50; 12 Portland tumblers, ea. 2.00

Horsemeint fern bowl, 4 small feet 4.90

12 Haviland dinner plates, (Lucille) ea. 2.75

12 Haviland cups & saucers, (Lucille) ea. 5.25

4 Haviland 10" plates, Schlegel 149-Blank 122, ea. 3.00

6 Haviland 9" plates, Schlegel 149-Blank 122, ea. 2.00

5 Bread & Butter plates, Schlegel 149-Blank 122, ea. 1.25

3 Cups & saucers, Schlegel 149-Blank 122, ea. 6.00

1 Cup & saucer, spider inside, Schlegel 149-Blank 122, ea. 2.50

9 Marigold tumblers, Butterfly & Grape, Kamm 5-88, ea. 1.50

fly

VARIETY IS THE SPICE OF LIFE!

Shakespeare's Complete Works. 1853. OFFER

The Complete Herbalist, by Dr. O. Phelps

Brown, 1872, Publ. Jersey City, N.J. OFFER

12" Diam. Plateau mirror, floral base \$5.00

Lovely FROSTED HAND holding Tree-of-Life, open compote, lovely & OLD 22.00

9 1/2" Diam. plates, one w/ luscious pears & cherries, one w/ grapes both 9.00

2 Tree of life, LEAF shaped dishes, turned up ends w/ traces of GOLD, lovely, ea. 6.00

A \$10 bill etched on cigarette case, not old, but unusual and only 5.00

5" T. State Fair. Tumbler. HISTORIC 3.00

C. BARON

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THE OLD HOUSE

Buzzards Bay, Massachusetts

2 oblong Daisy base individual salts, ea. \$ 5.50

4 Beaded Grape, 4" saucers, ea. 2.25

Nailhead wine 3.00

Mascon etched goblet 3.50

3 Roman Rosette variant mugs each 3.85

Dakota etched goblet 5.50

Roman Rosette platter 6.50

Amber Hartley footed sauce dish 3.50

Blue Hartley footed sauce dish 4.00

Red Block tumblers (2) 5.00

White Milk glass deep pressed leaf bowl 12.00

Green Two Panel open tall stemmed compote 12.50

Transportation extra. No reproductions. fly

RIDER & HELT

R. F. D. 1

Durhamville, New York

Phone Rome 4268 W1

SPECIALIZING IN FRENCH HAVILAND!

HAVILAND: Sch. 226, seal edge w. gold. 71 in pk & blue; 279; 283; 67 on 26; 27A, 32A, 221B in lavender & yellow; 144-301 in blue & brown: Sch. 270. Paneled Diamonds red top goblet \$ 5.00 Ruby Thumbprint Goblet \$10; boat sauce 5.00 Red Satin cracker jar, resliv. cov., ball 20.00 Green & white Jasper wall vase 7 1/2" x 10 1/2" 10.50 Touraine: 2 dinner plates, 1 C&S all 9.00 Chelsea grape lus. 7" plate & cup plate 5.50 8" china slipper, pink & gold dec. 4.75 Heart & thumbpt. 2 1/2" open sugar, 2 hdies. 2.00 CORNING C.G. 9" bowl, 3 1/2" deep, proof 12.50 Deep cut water pitcher, pinwheel, proof 7.50 Haviland cord. veg. tureen, Sch. 144-301, blue roses all over, fancy gold hdies. 6.50 Send postage with order Write wants fly

GLASS DOMES

Without Knob or Hook

With hardwood base in Ebony, Walnut, Mahogany, Blonde finish to protect figurines, wedding cake ornaments, etc.



	Each	Each
3" dia. x 6" tall	3.75	
4" dia. x 6" tall	4.25	
4" dia. x 8" tall	4.75	
5" dia. x 7" tall	6.00	
5" dia. x 9" tall	6.50	
5 1/2" dia. x 11" tall	7.50	
6" dia. x 8" tall	7.00	
6" dia. x 10" tall	8.00	
6" dia. x 12" tall	11.00	8" dia. x 20" tall. 22.00
6" dia. x 14" tall	11.50	9" dia. x 18" tall. 24.00
7" dia. x 9" tall	10.50	10" dia. x 12" tall. 15.00
7" dia. x 11" tall	11.00	10" dia. x 15" tall. 18.00
7 1/2" dia. x 15" tall	15.50	12" dia. x 16" tall. 27.00
8" dia. x 10" tall	11.00	12" dia. x 20" tall. 34.00
8" dia. x 12" tall	13.00	13" dia. x 27" tall. 48.00
3" x 4 1/4" tall (with hook)		for pocket watch. 4.00

For 400 Day Clock

5 1/2" x 11" (without base) 5.00
7" x 11" (without base) 8.50
7 1/2" x 15" (without base) 12.00
Please remit with order. Sorry, no C.O.D.'s

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In the Log House Troy, Missouri

Let us tell you more about these lovely items:
1. 0 1/2" signed WEBB PEACHBLOW vase \$65.00
2. 10" AMBERINA lily vase 35.00
3. 7" rare RUBINA VERDE milk pitcher 27.00
4. Large blue VASA MURRHINA basket 45.00
5. Interesting framed SILHOUETTE 12.00
6. PURPLE Jack-in-the-Pulpit vase 15.00
All Carriage Extra! fly

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KENNETH JOHNSON **HANCOCK, NEW HAMPSHIRE** **(Summer Shop)**

Panelled Daisy sugar shaker	\$ 8.50
Eureka creamer, flint, perfect applied handle	10.00
4 Wedding Ring vases, 4 1/2" h., best flint, ea.	7.50
Swirl: 4 6" plates, ea. \$7.50, celery, straight sides	8.50
Ribbon, Lee 83: platter, 9x13" \$12.50, footed sauce, 3 1/2" diam.	6.50
4 Bleeding Heart flat saucers 4" diam., ea.	3.50
Fishscale: water tray, 11" diam. \$8.50, 2 goblets, ea.	6.50
Croesus spooner, emerald green with gold	9.00
Garfield Drap: creamer \$5.50, plate, 11", head center	9.50
Blue Inverted T.P. with Star goblet, M1-170	7.50
Amber Hobnail creamer, T.P. base	8.50
Cube & Fan, Lee Vic 44: Tumbler \$2.50, cov. jam jar	6.50
Fan, Forge Me Not: covered jam jar \$9.50, 4 footed saucers, ea.	4.50
cakestand 9 1/2" diam. \$7.50, covered compote, 7" diam.	12.50
Open Rose: 4 goblets, ea. \$4, creamer	12.00
Deer & Pine: water pitcher \$15, goblet	10.00
2 Girl & Fan goblets, M1-121, ea.	7.50
Blue Finecut & Panel wine, 3 1/2" h.	6.50
2 Canary Medallion goblets, ea.	7.50
No Reproductions! Transportation Extra!	
Free Pattern Glass List.	
jlyc	

THE FIFIELDS

P. O. Box 72

Wellesley Hills

(82)

Massachusetts

Priscilla wine	\$ 5.00	8" blue & white Royal Worcester plates, each	4.00
Sprig wine	6.00	9 1/4" Temple Flow. blue plates, ea.	4.50
Inverted Fern egg cup	7.00	10" Oriental scenic Moslem mosque. Hall ea.	6.50
Ashburton egg cup	4.50	Washington vase plates, several sizes	Write
Sandwich Star spiller	5.00	Rose Medallion tea cup and saucer each	7.50
Buckle covered sugar	12.00	8 1/2" Rose Medallion plates	5.50
Beaded Grape Med. goblet	4.50	Haviland "Charonne" cups and saucers, demis, each	4.00
Ribbed Palm goblet	6.00		
Ashburton goblet	5.00		
Cranberry I.T.P. water pitcher	17.50		
Green Wildflower water pitcher	17.00		

Letters are answered promptly.

Include postage please with order.

jlyc

MAYME H. BIGNEY

1022 N. Main St., Brockton, Mass.

Rubina Verde covered Butter-Dish, dish 7" dia. cover 5" dia. lovely	\$15.50
Forget me not Blue Cruet, clear crystal hdl. & stopper	13.50
Kewbais Vase, Pearly white, Gold and Green, seal top 7 1/2" h.	22.00
Quezal Vase, Pearly White, Green, Gold Irisescent, GOUGEON	25.00
Vasa Murhiana Candy dish in Silver Holder, ruffi. top, 6" dia.	15.00
Royal Bay, Red Clown Creamer	6.50
jlyc	

The Wayside Shop

Rte. 6, Yarmouth Port,

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Tel. Forrest 2-3820

1. OLD GLASS

Blue D&B bulbous water pitcher, a beauty	\$18.50
Blue D&B 11 1/4" canoe	9.50
Blue D&B with Thumbprints compote, 4" high, 6 1/2" across top	10.00
Blue D&B cuspidor toothpick holder	6.00
Blue D&B hat toothpick holder	4.00
Amber D&B punch cup	4.50
Amber D&B witch's kettle, with cover, mustard pot	7.50
7" green "Daum Nancy" bud vase	7.50
3" cut log mug	3.50
Brilliant cut glass water set, pitcher & 6 tumblers in Pinwheel pattern	25.00

2. OLD CHINA

5 Early blue light weight 9 1/2" plates, Bayne Bridge pattern, ea.	6.00
2 same as above in 3 1/2" size, ea.	4.50
1 10" Killarney Lakes plate	7.50
1 10" Hall's "Pains Hill Surrey" plate	8.50
1 10" Hall's "Italian Bldgs." plate	8.00
1 8 1/2" Hall's "Italian Bldgs." plate	5.00
1 9 1/2" Blue "Napoleon" plate	7.50
3 1/2" Early Prattware "Old Greek" black and white pitcher	10.00
German scuttlery tray shaving mug, roses dec. Many nice mustache cups & saucers with pretty floral decoration, ea.	6.50
Beautiful 8" pr. dark blue Wedgwood jasperware candlesticks	60.00
Everything old and proof! Satisfaction assured.	jlyc

ARLENE ROEDEL

31 Wardman Rd., Kenmore 17, N. Y.	
Tea Leaf: 7 1/2" plates sauce dishes pickle dish butter pats. Write.	
8 1/2" open leaf border plate floral center \$5.50.	
Royal Beurreth covered tomato mustard \$4.50.	
3 cl. Mary Gregory tumblers, boy dec., ea.	\$5.50
Opalescent Daisy & Fern cruet Diamond cut stopper \$10.	
H.P. pr. salt & peppers, pink roses gold tops \$3;	
Matching toothpick \$2.50.	jlyc

THE RED DOOR SHOP

Old Saybrook,

Conn.

Horn of Plenty 11" lamp—\$30.	
Several pieces Ceramel Slag.	
Apple green Wildflower celery \$14.	
Etched Dakota celery \$8; Westward Ho marmalade, no top, \$8; some Old Ivory china.	
Cut glass; Mary Gregory. Delft.	jlyc

MARIAN M. HITCHINS

31 Norwood St.	Sharon, Mass.
14e. Wavecrest hinged box	\$25.00
7" Amberina D&B plate	25.00
Pr. 8 1/2" Kewbais candlesticks	35.00
8" Mettlich stein, No. 1327	15.00
Deep rose, silver flecked rose bowl	15.00
Burmese exp. dia. toothpick	30.00
Collection snuff bottles and patch boxes.	
Express and Postage Extra.	jlyc

The Covered Wagon

Post Office Box 270,

Galesburg,

Illinois

STATES PATTERN GLASS: Alabama water pitcher, \$6.50; Colorado covered sugar, \$3.50; Indiana cruet, \$7.50; 4 Michigan handled lemonades, lower half flashed in chartreuse, carnations painted in natural colors in upper part, each \$3.50; Missouri 6 1/2" open compote, \$7; Missouri flat 4 1/2" saucer, \$2.50; Texas 8 1/2" bowl, \$5.50; Texas toothpick holder, \$3.75; Wisconsin spooner, \$5. jlyc

SHIRLEY E. SHATTUCK

162 Elm Street Everett 49, Mass.

Canary openwk. Lattice compote, like Lee	
Victorian S2 lower rt. but not opaque \$18.00	
Amber like above like S2 lower left	18.00
Amber Hummingbird: Spooner	5.00
Creamer, 2 goblets, 2 tumblers, ea.	7.50
Cov. sug., tiny chip on knob	8.50
Mother of pearl & gold metal scissor-type pocket cigar cutter	2.50
Pr. Ribbon celeries Lee 67 row 1 & 2, ea.	12.00
All items old & authentic - include sufficient parcel post or orders sent Express Collect.	jlyc

BREEZE HILL ANTIQUES

2511 Grinstead Drive, Louisville 6, Ky.

We match dinnerware in patterns no longer manufactured . . . Haviland, Noritake, Bavarian and English. We sell one piece or many. We buy dinnerware. We need Haviland in all white Ransom, gold and white silver, Clover Leaf, Autumn Leaf, EDEN and other named patterns, and florals. Noritake usually has pattern name or number for identification. WE HAVE FOR SALE: THE MERIDEN in Bavarian and No. 237 in Haviland. complete services.

WRITE NEEDS AND WHAT YOU HAVE FOR SALE! jlyc

HELEN M. WHITE — Housatonic, Mass.

Lovely two-part china dish irregular edge clusters of roses gold center handle, Germany, \$14.50
 6 Haviland ice cream dishes, "Maiden Hair Fern" gold dec. \$13.50.
 Pr. Peacock Feather clear lamps 10" tall., ea. \$9.50, pr. \$19.50.
 Emerald green small hand lamp burner green chimney \$8.50, same blue chimney, clear \$7.50 clear \$4.50.
 Cranberry Read swirl miniature lamp Cranberry chimney \$12.50.
 China hand ring tree gilt dec. \$3.75. Baccarat marked Amberina ring tree \$6.50.
 Cut glass cruet \$6.50
 Wheat Ironstone cov. veg. \$8.50; Base to soup tureen \$9.50; Pr. 1000 Eye clear salts \$9.50;
 Handled squatty cruet 1 000 eye stopper \$9.50;
 Same hat toothpick size \$9; ink well chip under cover \$5.
 Copper Tea Leaf butter dish some brown at top of base under cov. \$9.50.
 C&S \$5.50—Both Wedgwood. jlyc

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NEW YORK WOMAN'S EXCHANGE

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COLLECTION OF MINERVA GLASS:

Sugar shakers in pink case glass, also blue and pale green milk glass quilted; blue opalescent swirl; blue with opalescent diamond pattern, clear with opalescent diamond pattern, cranberry to clear with opalescent coin spots, clear with pink and white spatter, clear with opalescent coin spots, clear Hobnail, Frosted Circle Block and Fan, clear Compact, ruby and clear Compact, several in Milk Glass. jlyc

HOBBY HOUSE ANTIQUES

416 Hildreth, Charles City, Ia.

Mrs. G. M. Core

CARAMEL SLAG SYRUP, cord, drapery pat.	\$16.50
BLACK M.G. PLATE 8 border, triangular orig. decor.	4.50
M.G. BASKETWEAVE CREAMER	3.50
M.G. TOOTHPICK, Swan handles, guaranteed	3.00
FISH-SCALE CELERY	3.00
FISH-SCALE MILK PITCHER	4.50
LIBERTY BELL PLATEY signers, etc.	6.00
GARFIELD MEMORIAL PLATE	6.00
BARLEY PLATTER, lovely	6.50
PRINCESS FEATHER PLATE, 8"	3.00
SHAKESPIN WITH DOT PLATE, 7"	2.00
BLUE CANE SQ. COLOGNE BOTTLE, orig. St.	8.50
COPPER LUSTER MUG, 3", beaded bands	10.00
COPPER LUSTER PITCHER, 4", blue & yellow bands	12.50
4 FINE WHITE CHINA CUPS & SAUCERS, Austria for hand painting straight sides, ea.	3.00
SAME IN SUGAR SHAKER, Bavarian	2.00
8 H.P. PLATES, 7 1/2" wild roses, etc. ea.	2.50
SANDWICH COV. MUSTARD, Peacock Eye, (L114) small nick on cover rim	9.00
3 LACY SANDWICH CUP PLATES, Valentine pat. (McK. 188-4) sl. roughness, ea.	4.50
Everything guaranteed old. Carriage extra.	jlyc

Add a Decorator's Touch . . . With Plates!

Here are groups of colorful plates in fine old china at clearance prices. You may order them in complete confidence. All prices INCLUDE insured transportation—with NOTHING MORE TO PAY!

Top Row (l to r)

8 1/4" Louis XV signed portrait in center, green with gold dec., floral border, \$15; 8 1/4" Carlsbad, Austria, signed Kaufmann scene in center, blue background, raised scroll border edged in gold, \$15; 8 1/4" Kaufmann type scene in center, scalloped border with green and much gold dec., beehive marked, \$12; 8 1/4" signed Angelica Kaufmann scene, marked Austria, green border, much gold dec., \$15.

2nd Row (l to r)

Old Canton oval deep dish, 8 1/2"x10"x3 1/4" deep, oriental scene in bottom, lattice work sides, all blue dec., a rare find \$15; 11" Canton scalloped edge cake plate, floral in center and outer panels in blue, red, gold, green, orchid, beauty, \$18; 7 1/2" squarish, four oriental picture panels in all-over gold, Satsuma mark and four golden figures on under side, real old, \$15. Old Canton 8 1/4" plate, fine china oriental family picnic scene in center, very colorful, \$10.

3rd Row (l to r)

Group of 8" Rockingham fruit plates, drilled for hanging, center fruit clusters in natural colors and borders in pink, blue, yellow or green, specify color, your choice at \$8.50 ea.



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626 So. St. Mary's St.

San Antonio, Texas

COLLECTORS' ITEMS

Amberina celery vase, salt & peppers, bowl in silver basket, and others.
Cut glass sugar & creamer, pedestal base.
Beautiful Bique dancing girl figurine, 15" tall, \$87.50.
Pickle jar insert in Sprig pattern, Sapphire blue.
Peachblow hall hanging lamp.
Lovely crystal chandelier with Spear prisms.
Collection colored tumblers.
Beautiful hand painted plates.
Large stock of colored glass.
(Guaranteed Old).

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AMERICAN VIEWS

King's Rose Strawberry
Gaudy Dutch Gaudy Welsh
Gaudy Staffordshire
Spatter Gaudy Ironstone

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**ANGLO - AMERICAN
CHINA PART 1**

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9" oval GAME PIE DISH, HARE
FINIAL CIRCA 1812-15 \$45.00
4" DRAB WARE & BL GRAPE
VINE RELIEF T/Pot circa 1810 37.50
4" min. 2 Handle Vase LB/Wh
Jasper c/1900 20.00
BONE CHINA 3 pc Tea set, oct.
shape. Bl stipple Glaze, gold oriental
design c/1910 28.00
4 1/2" BLK/WH Medallion "LORD
CHATHAM" self framed, very
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with Charts
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IMPORTED CUT AND FIRE
POLISHED U-DROP PRISMS
3 1/2" OVERALL

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Postpaid

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VICTORIAN HOUSE

36 Marsh St.

Dedham, Mass.

MRS. MARGUERITE LEANDER

Tel. De 3-1705

TOP PHOTO

Crown Milano: Left Vase, \$55. Right Vase, \$80; Right Bowl \$65. Pr. Mt. Wash. Satin Decanters: Classic dec. white to orange base, top of stopper \$45. Center Vase: Early Royal Worcester Openwork Design, aqua and rose, made for Tiffany \$65. Left Bowl Vasa Murrhina \$55.

LOWER PHOTO

Left Rear: Burmese signed Webb complete Fairy Lamp, \$150. Shiny Bur. Plate \$50. Rear Right Vase Bur. \$85. Center: Rainbow Satin M. O. P. Ewer, \$75. Pr. Art Glass Vases, \$60. ea.; Wheeling tumbler \$30. Webb Cameo Jar, \$85. Bur. Finger Bowl and Dish \$48. ea.; M. O. P. small Vase, D. Q. Write. Bur. small Fairy Lamp \$30. Second Row Left. Small Bur. Vase \$25.

Write for more explicit descriptions. Send wants in all rare Victorian Art Glass as listed by Ruth Webb Lee.

Don't forget Hyannis Show July 26 - 30 Incl. 28 well known dealers. All merchandise authentic, no reproductions.

jlyc

WILCOX ANTIQUES

U. S. 77 and K9

Blue Rapids, Kansas

All Old Transportation extra. Stamp please.
 Iron Fence - heavy wrought iron; 50' h.; approx. 65 posts with matching gate and six posts. Something mighty special.
 Iron Settee and matching Chair. Fern leaf pattern; refinished outside white enamel; crating extra \$7.50.
 Iron Tea Kettle \$5; kettles with foot \$3; same dated \$5; E & H Trivets, ea. 2.50
 Farm Bell \$16; better one dated. 25.00
 Large School House Bell with wheel. 25.00
 All Brass Ship's Bell with all attachments; wonderful tone; used on Miss. river boat named "Clare". 45.00
 C. G. Decanter: original perfect stopper. 8.50
 Emerald green U. S. Prism (Kamm) butter \$10; creamer \$9; spooner \$5; sugar \$3.25; pr. compote \$6.50 ea.; pr. celeries \$6 ea.; large bowl \$5; round, handled cov. dish. 9.00
 Creamers: Cordova, \$3.75; Roman Rosette Early Sawtooth spooner \$6. wine. 4.50
 Frosted Lion high standard compote, Leo, head on lid. 36.50
 D & B egg cup (2). 3.25
 Toothpicks: 2. Fine de-lux, Leo Viet, ea. \$2.50; Atlas \$5; Portland \$3; barrel \$2; Old Amber and Vaseline hats. (Leo Viet) ea. 5.50
 Salt and Peppers: 2. Fine de-lux, very nice Satin glass; squat; enamel decor, original top. \$10. Royal Rudolstadt Prussia blue bowl \$10. Royal gold tops, nice \$4. Egg shaped; M.G. original tops; H.P. pansies; blue tinted bkg. \$5. M.G. footed celluloid top. 4.00
 Calendar Plates: Nice no disorder, 1907 Santa & deer, holly \$4; 1909 Horse center, green calendars \$4.50; 1909 Lustre, dainty rose border, roses, lilacs center \$4.50; 1909 Variety flowers & fruit, house and girl in center \$4; 1911 Fire cherubs on border girl with big hat center \$4.75; 1911-1915 two calendars, outer red flowers, center rising sun \$3.75; 1915 colored map Panama Canal, U. S. flags, etc. 5.00
 Bennington pitcher, perfect, 6 1/2" h., 1 qt. plus swan and water lilies in relief \$15; Bowl 5 1/2" d., 2 1/2" h. outside fluted rim straight, perfect \$7.50. Tub bowl, open handles, 8" d., 4 1/2" h., crack in base but nice, using now. 5.00
 Plume open sugar. 5.00
 Clear Diagonal Band celery \$6.75; footed sauce. 2.00
 Panned Forget-me-not celery \$6.75; 2 goblets, ea. 2.00
 Open weekdays; Sunday & Holidays by appt. Phone 4071, we're usually here so stop in. flyc

HAZEL FAY McGRAW

2138 No. 117th St. Seattle, Washington
 Pr. cane fairy lamps - 1 blue 1 amber - clear cut bases, ea. \$16.00, pair very nice. 30.00
 5 pc. castor set Clear Baccarat Swirl, newly resilvered - unusual. 28.00
 Rectangular (marked) Ironstone Tureen - with enameled floral decoration - matching ladic tray. 40.00
 Large platter \$7.00; Square cor. Tureen \$7.00; Square Footed Compote \$7.00; Match above Tureen 3 pc. sugar. 18.00
 Canary vaseline footed bowl (Dewey) 6 saucers. 38.00
 Small cov. compote - like above. 9.00
 Oval footed "custard" bowl - 4 saucers. 35.00
 Pr. milk glass dresser bottles - stoppers. 20.00
 3 cor. black - Milk glass "S" plate. 8.50
 Ironstone soup ladle - Blue trim. 9.00
 Satin glass crax jar - floral trim - silver handle. 15.00
 flyc

CRAWFORD'S - Hwy. 78, Potts Camp, Miss.

Beaded Swirl with disc band, small covered butter, 1 tiny chip \$2.75. Lovely pair clear kerosene lamp bases, square foot and foot, lacy flowers and scrolls all over, each \$3.00. Cut lot plate 7 1/2" x 2 1/2". Honeycomb with pillars bowl, 3" deep, 7" diam. \$2.50. Fine china large cup and saucer, shaded green edges, shaded pink, cream and white poppies, marked Germany, etc. \$2.50. Loop and Jewel boy 7 1/2" high, 4 saucers ea. \$1.00. Shaving mug, handsome head bay horse covers front 2 pinpoint chips off back, mark Leuchtenburg, Germany \$2.50. Another fine white china garden of pink roses around top mark Ellanor, Bavaria, \$2.25. 3 paper dolls, blonde and brunette girls, jointed arms, legs, brown haired boy Merrick's spool cotton, lot of dresses, hats, parasols, all \$3.00. Divided Block, Sunburst jelly 3 1/2" high, \$1.50. Sugar bases, no covers, two band oval mitre. Bird and Strawberry washboard, Fine Cut and Feather, 1 small chip off Feather, each \$2.00. Wanted, cover blue brazen shield butter, Caramel Slag Dolphin, bases for Caramel Slag Cactus, and Caramel Delaware butters. Sufficient parcel post charges must be included with check. flyc

HILLCREST ANTIQUES

R. F. D. 6, Aroostook Co., Caribou, Maine

DOROTHY BARRETT, Prop.

Hello, Hobbies, can't believe it's already July - how very fast the summers go by! Our capons are nearly ready to market - did I tell you Scan is raising them? Just gotta' do something - 3 bad years on potatoes, in a row, is 'bout all a farmer can take and still farm! Have a lot of new and different mds. Thanks, for all the lovely orders from my recent ads.

Lovely square, unusual bod shave - told you I'd find some more!! \$6.

Dear h. p. lilies & L. of V. dec. fine china - divided soap dishes \$4.50
 The most colorful and attractive German beer stein - lidded - pewter & porc. Goose gal is mad at old fashioned car for running over one of her three geese. What she is assyin', Pearl Ann Reeder wouldn't print \$18.50.

Another Mettlich - Wedgwood like porcelain - pewter & porc. top - school - gold crest - a pair of happy wolves riding an alligator and a beer barrel \$27.50 signed "Wurth".

A nice choc. pot & 6 matching c/s - Japan - the lovely old dk. blue, heavy gold - pink h. p. flowers. A lovely set and a buy at \$18.

The cutest still Bank, called "Middy Bank." Never heard of another one & guess Warman didn't either - 'tain't listed! A cute, fat sailor boy - iron - only color - red lips \$15.

Lovely ben bon dish - shamrock shape - stem forms double handle - rose tapestry. Royal Bayreuth - dated 1794 \$10.

Matching pinch snouted cream pitcher - 1794 \$12.50

Lovely Chinese mayonnaise set. Tray, eared bowl and ladle - ladle chipped on edge could be ground down - rust - heavy gold - people - per-golas & - Chinese charac. on base. The set \$10

Elk beer stein - damage in glaze at top of handle br. & cream \$3.50

Lovely h. p. choc. pot \$7.50. Has dear roses on it & nice china.

Lovely green h. p. powder jar orchid flrs. - on white band - gold lattice cover is very ornate \$5.

A lot of lovely old soap dishes - h. p., gold trim, marbled \$4 to \$6.

Apple green cane waste bowl \$7

Darling caramel swirl basket, ruffled top - clear app. handle \$9.50

Ruby wine - crystal stem \$3.50

Pr. cranberry cordials - crystal stems \$7.50 the pair.

Lovely green Jasper box - rounded sq. corners, approx. 4" dia. \$11.

Heart shaped blue one \$10.50

Lovely & most unusual cran. lamp - 11" tall - richly enameled & truly outstanding \$32.50

Cran. open salt \$5.

Dark amber min. lamp app. handle \$5.

Blue min. lamp app. handle \$7.50

Deliny floral, ribbed, Bread & Milk pitcher \$8.50

"Pass the Hat" still bank \$4.

"Tammam" mech. bank - it works - orig paint \$16.50

All this and so much more. Tell you about it next month.

Summer seems the right time for vacationing and play.

And here's our business needin' our attention every day!

Mike's home this year and Mary too, and the cutest little 'filly'

Is helping me with all the work and her game - it is Lily.

I hope, with Lily here to 'keep' I'll have time to attend

Some auctions down in Southern Maine without my husband friend!

The last one that we went to I purchased with great glee,

Only to look around and find him selling-out on me!

Scan held an auction of his own and coaxed the crowd to come,

And sold some nice and useful things for a fourth my purchase sum!

I bought a pitchfork, rake and hoe and then I bought a cradle

And because I wasn't needin' it he traded - for a ladie!

Dr. Phil McLeellan went and laughed 'till he was blue

He thought I ought to tell you how one auction turned to two!

Say what you will, that auction sale of Scan's, was 'just-a-dilly'

Next time I go, - he'll tend the 'elf' and I'll take Mike and Lily. flyc

OLD CURIOSITY SHOP

GOBLETS: - 4 Marquisette ea. \$3.50; Scarab \$15; 2 N.E. Pineapple ea. \$8.50; 4 Roman Key ea. \$7.50; Horn of Plenty \$15; 2 Ribbed Grape ea. \$7. 4 (Hill) Honeycomb ea. \$5.
 LION - Jam Jar (covered) \$20; Pr. Celeries \$35; Covered Butter \$20.
 BLUE STAFFORDSHIRE - "Quadruped" Cup Plate \$10; "Landing of the Fathers" 8 1/2" plate \$22; "Boston Town House" 7 1/2" plates each \$22.
 CUPS AND SAUCERS - 2 Newhall, pink flowers green leaves, very colorful each \$12.
 SALOPIAN - Dragon pattern, green \$45.
 THOUSAND EYE - 2 Clear Plates 8" ea. \$8; 10" \$10; Blue Plates 8" \$10; 10" \$12; Amber

MRS. GRACE T. SPENCER

1234 Farmington Avenue

West Hartford,

Conn.

Footed Bowl 8" \$15.
 BEADED GRAPE MEDALLION Covered Sugar \$15.
 MOON AND STAR - Celery \$10.
 THREE FACE Salt Shaker \$7; Lincoln Drapery \$18.
 CANOVA - Open Edge green platter 10 1/2 x 8 1/2 \$20.
 CHLSEA - Grapes pattern with lustre 4 7" plates, each \$2.50; Saucers \$2.
 Enclose stamps for reply. Postage Extra flyc

Grace H. Lewis ANTIQUES
DEVON (MILFORD) CONN.

1. Purple Slag (Marble Glass) Pickle Caster, silver plated cover, stand and tongs. Fluted Pattern, see Leo Plate #29 of Victorian Glass. Very rare - Price \$32.00
 2. Copper Lustre Tea Leaf covered sugar bowl 15.00
 3. 10 Cut Glass Cordials with handles, cut in star pattern. One has tiny flake on rim, easily smoothed. Most unusual each 4.50
 4. Calendar Plate 1909, with Gibson Girl portrait 6.00
 5. Large Rose Tapestry Perfume Tray, 7 1/2" x 11" Royal Bayreuth mark. 19.00
 6. Amber Block stemmed wine glass. 6.00
 7. Lovely old Copper Lustre footed pitcher with long spout 5 1/2" tall, graceful handle. Has one inch blue band around bulbous body with three rows of tiny beading around top and center. Lovely and proof. 25.00
 8. Hayland Perfume Tray, white background with dainty sprays of Forget-me-nots. Gold scrolled edge. Hand-painted. Size 8" x 11". 13.00
 9. Another, same size, pale green with lovely deep blue violets and green leaves 14.00
 10. Set of 6 white Ironstone 8 1/2" plates. Has raised vine leaves and flowers or grapes encircling entire border. (Marked Meakin & Co.) Ironstone China, nice condition, set 20.00
 flyc

THE PEDDLERS PACK

Mrs. Gadmar Griffey

Midpines

California

Flow Blue Staffordshire, all goes well together. Would like to sell as unit, but will sell separately.

Scinde

3 large Soup plates 10 1/2 in.
 1 Soup tureen 9 1/2 x 10 1/2 in.
 8 Dinner plates 10 1/2 in.
 1 Milk pitcher 7 in. high
 7 Bread & butter plates 6 1/2 in.
 12 Plates 9 1/2 in.
 1 Platter 12 1/2 x 15 in.
 5 Cups & saucers.

Kaolin

11 plates 8 1/2 in.
 1 Vegetable dish (round) 11 in.
 1 covered Vegetable dish 9 1/2 x 12 in.
 1 Open Vegetable dish 10 x 12 in.
 7 Custard cups (demitasse)
 5 cups & saucers
 1 Mayonnaise bowl 6 1/2 x 4 1/2 in.

Hong Kong

6 Cups, 4 saucers
 1 bread and butter plate 6 in.
 1 Mayonnaise bowl 5 1/2 x 3 1/2 in.
 1 sugar bowl. flyc



HIGH MEADOW

Antiques

Quakertown, New Jersey

Group No. 1

- Pr. G1. Candlesticks with Prisms - \$10.
Pr. Lg. Green Glass Vases, rich gold & enamel d.c. - \$20.
Pitcher, 5 tumblers, clear shading to pale amber bands white enam. dec. blown - \$15. set.
42 pcs. Wedgwood Bone China like C/S Yellow Daffodil - write.
Pr. Spatter End of Day Cruet Shaped Vases, varicolor - \$15. pr.



- Pr. Lovely colorful China Shoes - ea. \$3.50.
On Wall, 1 of 8 purple plates, scenes life of G. Washington - ea. \$2.50.

Group No. 2

- Pr. Colorful Spatter End of Day Vases - \$15.
Lg. Cov. Compote, Ribbon Pat. RWL's No. 67 - \$10.
Pr. Beautiful Pink Cased Bristol Vases, dec. white & green enamel flowers - \$30.
White Milk Glass Small Size GWTW Lamp - \$7.
English Sugar Shaker, peach dec. flowers, Sheffield top - \$6.
Cranberry Glass Creamer, base clear ruffled - \$8.50.
Pr. Large Boots, dec. applied colored leaves & flowers - ea. \$1.50.



- On Wall, Blue & White Meissen type cheese board - \$4.50.

Group No. 3

- Pr. Green Glass Decanters, clear blown handles & Stoppers, enamel dec. - Pr. \$15.
Lg. Colorful Majolica Dish, handled, - \$12.50.
Beautiful Crystal Lamp, Blown Bowl - \$17.50.
Cov. Porcelain Dish, dec. pink & gold - \$12.50.
Blown Basket, white over blue, amber handle - \$15.
Lovely old Staff. Cup Plate - \$4.
On Wall. Collection silk badges, about 1906, buttons, etc. - \$15.

jlyc

RUTH L. EATON

117 Maple St. Malden 48, Mass.

- IRONSTONE: PLATTERS: - "Scinde" 18" - \$20.
MULBERRY "Delhi" 18" - \$13.50. Lt. Blue "Baltimore" Alcock 15" - \$12. Ltr-of-Valley 16" - \$3.50. 6 cup plates "Cobridge" ea. \$1.50.
GRAVY pitchers - \$2.50. PLAIN PLATES, ea. - 75c. VENUS cup & saucer, no handle - green - gray - red - \$7.50. ROYAL BEYREUTH Strawberry creamer - \$8. Apple \$7.50. Green tavern scene - \$4.50. Scenic candle holder - \$6.50.
BISQUE piece - small boy seated in front of vase-like opening - \$8. CUT GLASS: 12" vases - fine - and some signed pieces - write - A. KOCK signed grape plate - \$3.50. Riched HONEYCOMB double egg cups (3), each \$2.

jlyc

WILLIAM J. STACKHOUSE

- 132 Center Street Ellenville, N. Y.
Vaseline Daisy and Button (Thumbprint) cakestand, fld. cloverleaf top, \$17. Amberina I.V.T.P. wine tumbler \$12. Vaseline Three Panel fld. sauce, \$2.75. Amber overlay "cut to clear" sugar shaker, silver top, \$12. Pair Milk Glass dresser bottles, embossed, original decoration, \$14. pr.
Everything old, perfect - Write Wants - Shipping Extra. WANTED: A copy of "The Old Mine Road," copyright 1909.

jlyp

- Tumblers: Emerald green, feather duster, Amber zephyr, Amber apple band, knobby bulls eye 87 spots, ea. \$4. Goblets: Blue wildflower - 3 flared rims, 3 straight rims, ea. \$10. 3 Isis 1 short ribs, ea. \$1. 6 loop and diamond, 3 Seneca loop, ea. \$2. 1 pointed jewel, 1 pleat and panel, 1 curtail, 2 stippled maiden hair fern, 1 bent buckle, 1 prism arc. I. T. P. and star ea. \$3. 2 stippled grape with clear leaf, ea. \$4. Covered sugars: Portland, Shepherds plaid, fine-cut and feather, flowered medallion, ea. \$3. Spoons: fine-cut and diamond, fine-cut and feather, ribbon candy, cannon ball Pinwheel, Co-op Columbia, Beaded Bulbseye and drape, ea. \$2. Water pitcher: dia. horseshoe, jewel and dewdrop, shrine, ea. \$8. Covered Butters: Knobby bulls eye, intaglio, sun flower, wash board, buckle, ea. \$4. \$5" M. G. cov. dishes, hen with blue head, \$8. Cat, white \$10. Cat, blue with white head, \$15. Lion, white, \$10. 2 handled basket, chick on egg, \$7.50.

WICKSTROMS ANTIQUE SHOP

Detroit Lakes, Minnesota

jlyp

BUSKE'S ANTIQUES

8944 East 11th Tulsa, Okla.

LIDS - LIDS - LIDS

- For clear compotes - 7 1/2" Baltimore Pear, 6 3/4" Shrine, 6 1/4" frosted Double ribbon, 7 1/2" grasshopper, 8 1/4" Heavy Pan. Grape, \$2.75 each - 6 1/4" Rosette, 5 1/4" Wheat and Barley 6 1/4" Anthemion, 5 1/4" Cane, 5 1/4" Heavy Pan. Grape, 6" Wildflower (no harm chips) \$2.00 each. Clear butter dish lids, Eyewinker, \$4.50. Broken Column, \$3.50. Heavy Pan. Grape, \$2.50. Louisiana, Alabama, and Portland, \$1.50 each. Blue transparent glass hen lid 4 3/4", \$4.00. Same in white milk glass, \$3.50. Clear 6 1/2" hen lid, \$2.50. Many others, also bases. Write before July 10, as we will be leaving for Denver. See us in person at the shows there. Everything Guaranteed Authentic. Postage extra.

jlyc

WHATNOT SHOP

Dorothy M. Morin

222 Hudson Ave. Albany, N. Y.

- Limoges shaving mug, name "Merton T. Wheat" \$4.50
Kokomo pat. wine bottle, w. handle..... 6.00
Valencia Waffle covered compote..... 7.00
Sapphire Blue Swirl hall lamp, globe..... 8.00
Lovely 8" Moss Rose pitcher..... 4.50
Pr. pressed glass salt & peppers tops, resilvered 3.50
Cut glass sugar & creamer..... 4.50
Pewter gravy boat, attached saucer..... 5.50
jlyp

FLO BRANDON — Mayfield, Kentucky

- Pr. W. M. G. Jenny Lind dresser bottles, rose petal stoppers.
Overlay glass enam. dec. jewel case, scent bottle, pin tray.
Moon-Star cov. dish, celery, 2 goblets.
Heavy paneled grape pitcher, goblet, extra lids.
Collectors Items: Bisque, China, Majolica Slippers, Shoes, China Match holders, miniature iron eat. Large open, shut fan, dated 1887, beauty.
Camphor glass, 3 kitten lace edge plate.
Apple green glass toothpick holder, others.
Large round wood dough tray. Fine bronze clock.
4-pc. W. M. G. castor set, fan shape tray.
2 Eyewinker plates; 2 lb. butter crocks, pitchers.

jlyp

LOIS W. SPRING

Herringbrook Farm Antiques

277 Country Way

Situate Centre, Mass.

- WATERFORD boat-shaped cut glass deep bowl, 12", C. 1800 \$65.00
WEDGWOOD Queensware dinner service, 28 pc., including soup tureen on tray with ladle, cov. dishes, compote and plates; "Chestnut" pattern, brown & orange on cream, Reg. mark 1879, write for details and price.
MAJOLICA, pair of dazzling peacock blue vases, pounced with gold, raised peacocks & foliage drilled, electrified, with 10" white & gold shades, 24" tall overall, pair 85.00
STAFFORDSHIRE early dark blue plates:
Adams, "Villa in Regents Park", 10" ---- 12.50
Hall, "Quadruped Series", 10", 10 1/4" ---- 10.00
Rogers, "Hindu Temple", 10", white seal-
loped rim 7.50
Stubbs, "Shell" pattern, 8 3/4", \$7.50; 10 1/4" 9.50
"Fruit & Flowers" pattern, 10 1/4" ---- 9.50
Wood: "Moulin Sur La Marne", 9" two, each 11.00
"St. Peters, Rome", 10 1/4", beautiful -- 15.00

Include sufficient cover ins. P. Post, balance refunded.

jlyc

Colonial Antique Shop

198 Pleasant Street, Worcester, Massachusetts

1. Rare, beautiful amber pitcher, applied handle, pastel floral enamel with 5 matching tumblers, set.....\$37.50
2. Gorgeous large bulbous, deep pink M.O.P. Satin glass cookie jar, rare!..... 55.00
3. Large, lovely Coraline vase, shades from pink to blue..... 22.50
4. Cranberry holder in brass stand with beautiful colored lithophane, adorable..... 37.50
5. Gorgeous, large cut glass cheese dish, Hob Star, etc..... 35.00
6. Unusually beautiful, large cut glass cookie jar..... 37.50

All kinds of gorgeous cut glass, Prussian and H.P. china.
DEALERS! WRITE WANTS!

jlyc

LOUISE CIRILLO

19761 Louise Court

Castro Valley, (Licensed) Calif.

Itemized at time again! Several hard to find pieces this time, so be sure to browse all the way thru. (A number of items still available from the April ad, page 75. Please write if any are of interest.) I am most anxious to contact collectors of the "Magnet & Grape" (frosted leaf), and the old "Diamond T.P." patterns. Could any of you be of help?

Listed items in Pattern & Milk Glass at or below Warman prices:

M.G. "Sawtooth" spooner (M.pl. 212) ----- \$ 7.50
 M.G. "Nutmeg" min. lamp base ----- 5.50
 M.G. "Cosmos" min. lamp base (M.pl. 232) ----- 7.50
 M.G. "Ribbed Edge Tray" (M. pl. 58) ----- 4.00
 "Beaded Oval Tray" (B.pl. 60A) Acid fin. ----- 5.00
 M.G. "Blue Camel" (M.pl. 315) ----- 17.50
 "Easter Chicks" (M.pl. 22) tinted ----- 4.00
 10" "Lacy Edge cake salver" (M.pl. 74) ----- 11.00
 "Beaded Medallion" mug, white (M.pl. 82) ----- 3.00
 "Sprinkler" (no cover) (M.pl. 303) ----- 3.00
 "White Dog" (cover only) (B.pl. 179A) ----- 4.50
 "Uncle Sam" (B.pl. 185) a few nicks ----- 5.50
 "Dbl. Han. Um" purple Slag (M.pl. 297) ----- 4.50
 "Split Rib" toothpick (War.pl. 22) tinted ----- 4.50
 "Ribbed Base Mug" (War.pl. 73) souvenir ----- 3.50
 "Retriever Platter" two sm. rim flakes ----- 18.50

Milk Glass salts

"Leaf & Grape" salt (War.pl. 123) ----- 2.50
 "Sq. Scroll" (M.pl. 162) custard ----- 3.50
 "Elongated Drops" (War.pl. 127) bit fatter ----- 2.50
 "Beehive" (War.pl. 127) ----- 3.00
 "Sweetcorn" custard, straight sides ----- 3.00
 "Vine" (W.pl. 138) tinted pink & blue ----- 2.00
 "Vine" (no top) tinted pink & yellow ----- 1.75
 "Ribbed Base w/Flr. Pan." (W. 142) yellow ----- 2.75
 "Grape" (M.pl. 163) pl. 53, one without top ----- 2.00
 M.G. "Child's Shabby Shoe" (RWL. 193) ----- 5.00
 M.G. "Metal rim hat" (RWL. pl. 143) red rim ----- 5.00
 Clear Glass "Rose in Snow" relish ----- 5.00
 "Hundred-Leaved Rose" sauce (Kamm 2-128) ----- 2.25
 "Sawtooth" buttermilk gob. & spooner, ea. ----- 5.00
 "States" creamer or open sugar ----- 3.50
 "Finest & Block" (Millard) buttermilk goblets, one with blue, one with canary, ea. ----- 9.50
 "Medallion" goblet apple green, lovely ----- 15.00
 Match. 11 1/2" tray (bit of mold roughness) ----- 9.50
 "Anolis" open compote, unetched, 8" diam. ----- 4.50
 "Dakota" unetch. shakers (show wear) 3, ea. ----- 1.50
 BEB MARKED "Rose Point Band" 2 sauces, ea. ----- 1.50
 BEB MARKED "Rose Point Band" cake stand ----- 4.50
 Same, long relish or celery dish ----- 3.50
 "Jacob's Ladder" spooner ----- 3.75
 "Inverted Fern" spooner, flint ----- 6.50
 "Frosted Hidalgo" spooner ----- 3.75
 "New England Pineapple" goblet ----- 7.50
 7 Wines, "Banded Knife & Fork" M/2-137, each ----- 1.25
 "Banded Knife & Fork" goblets (2), each ----- 2.25
 "Yoked Daisy" goblets (5) M-2-136, ea. ----- 3.00
 Tumbler, "Knobby Bull's Eye" (M.pl. 168) ----- 3.00
 Tumblers, "Bungalow" (1), "Cottage" (1) ----- 2.75
 Large "Findlay Glass" sugar shaker ----- 25.00
 6 3/4" ABC plate, china. Bm. rider trans. ----- 5.00
 Black glass boat souvenir (M.pl. 197) ----- 4.00
 Gorgeous Moss Rose cup & s. Meakin Ironstone ----- 10.00
 "Pretzel" bottle with applied "salt" ----- 3.50
 "Shampoodle" bottle, cobalt blue glass ----- 4.50
 Dbl. han. Ruby & gold souvene. toothpick ----- 1.50
 "Pouty Limoges" base cup & s. ----- 4.50
 "Panelled Thistle" goblet ----- 4.50
 Transportation Extra ----- jlyc

EVELYN LEWIS

835 3rd. Ave., New York 22, N. Y.

(Vacations in Europe July 15 to August 7)

Ashburton celery ----- \$20.00
 Frosted Ribbon celery RWL. 69 ----- 8.00
 Early Thumbprint qt. bar bottle - stopper ----- 17.50
 Colonial creamer - Flint apple handle ----- 17.50
 Cranberry: 6 Fruit juice tumblers, 3.50; 2 T. V. T. tumblers ----- 7.50
 4 D. & B. tumblers, finest type ----- 4.00
 Purple Slag: 2 1/2 pint tumblers, 9.50; 2 1/2" handled mug ----- 6.50
 Windflower: 4 egg cups, 7.50; 2 footed salts ----- 6.50
 Hobnall syrup ----- 8.00
 Amethyst D. & B. hat ----- 15.00
 Cranberry Delaware 8" round bowl ----- 10.00
 Westward-Ho pickle dish ----- 12.50
 3 Etched Dakota 4" sauces ----- 2.00
 Large collection of Cathedral in blue, amber, vaseline and clear. Write specific wants.
 All Perfect No Reproductions Shipping Extra ----- jlyc

CORNER SHOP ANTIQUES

450 Granite Ave., E. Milton, Mass.

Summer: Rt. 6, Brewster, Cape Cod

Frosted (Columbian) Coin spooner, \$10.
 5 R. S. Frusta cups & saucers, ea. \$4.
 Canary D. & B. with V finger bowl, \$5.50.
 Canary D. & B. handled 13" platter, \$9.50.
 Haviland sugar & creamer, wide rose border with cable & gold trim, \$12.50.
 Tan & brown Doulton, 8" pitcher "He That Buys Land," etc., \$7.50.
 Transportation extra, please, ----- jlyc

MAUDE B. FELD

16 Heights Road (Rosemar Section), Clifton, New Jersey

DEALERS & COLLECTORS: Plan a visit to my shop when you are in the vicinity of New York City. We are only a minute from the PASSAIC AVENUE, CLIFTON Exit of Route 3. AN APPOINTMENT IS ADVISABLE—PRESTCOTT 9-0840.

FOR SALE

1. LIGHT AMETHYST MOTHER OF PEARL LARGE SATIN GLASS BOWL, deep orchid lining; AMBERINA MOTHER OF PEARL SATIN LARGE BOWL; 100 pieces of the finest and rarest satin ever assembled.
2. LARGE PATTERN GLASS COLORED TRAYS. Ideal Perfume trays for Mi-lady's Dressing Table. . . all bargain priced. . . APPLE GREEN WILDFLOWER LARGE OVAL, \$22.50; same in Vaseline \$14.50; same in Blue, rare \$18.75; APPLE GREEN 1000 Eye, Oval, rare \$18.50; VASELINE DAISY & BUTTON LARGE TRIANGULAR, 2 handles \$13.50.
3. BEAUTIFUL AMBERINA Tankard 8 3/4" Milk Pitcher, diamond quilted, reversed coloring, CRANBERRY TO AMBER at top, BARGAIN \$27.50; 100 pieces of the rarest & most beautiful Amberina in the East.
4. SPECIAL: 4 MILK WHITE CANDLEWICK, Lee's Vic. Glass Pl. 31, CUPS & SAUCERS, each set \$7.25; 6 GUARANTEED AUTHENTIC Milk White Square SSS 7 1/4" Plates, \$10 value. EACH \$7.50.
5. RUBY THUMBPRINT VINTAGE ETCHED TANKARD WATER PITCHER, a beauty, \$19.50; 8 matching Tumblers, special, ea. \$7.50; also 8 extremely rare Goblets, Wines, etc.; COMPLETE TABLE SETTING, too, in PLAIN RUBY THUMBPRINT.
6. BEAUTIFUL LARGE STAFFORDSHIRE HEN ON NEST, complete with inside tray and Egg Cups; 2 rare JACKFIELD HENS; also LARGE COLLECTION OF MILK GLASS AND COLORED GLASS ANIMAL DISHES for the advanced collector.
7. AMBERETTE (CLEAR D. & B. WITH PLAIN AMBER STRIPE) RARE Goblets; Tumblers; Cakestand; Salt & Peppers; Platters; etc.; ALSO FINEST STOCK OF AUTHENTIC COLORED D. & B. IN THE COUNTRY.
8. Send \$5.00 for NEW LIST OF SPECIALLY PRICED AUTHENTIC GLASS & DECORATIVE ITEMS.

jlyc

GRANVILLE LOTHROP

553 West Main St., Avon, Mass.

\$5 each - Devil & card china creamer - clear glass rooster dish - glass slippers - blue cane - lge. amber D & B - Blue D & B ginger ale - amber basket - Lee Vic. 104 - china toothpick - dog in relief - lamp - iron base - pink bristol stem-frosted font - \$2.75 ea. Vas. Gypsy kettle - no bail or cover - blue Bristol 4" vase - \$3 each. Saw and file creamer - Vas. fld. 8-panel sauce - mustache c/s-colorful - \$4 ea. Clear hanging boot. tp. - Limoges ring tree - H. P. china hanging tooth brush holder \$4.50 ea. - Frosted Vera bowl - 11" - H. P. creamer - clover dec. - Pilgrim china creamer - R & M - Maple Leaf fld. bowl \$5.75 - 3 flowing blue c/s leaf, flower & berry dec. - ea. - \$4.75 - Limoges salad platter - open handles - 16"x10" choice \$7.50 - Lids - compote - Minerva. 7" & 8" ea. \$6 - Dakota 7 & B. 5 1/2" - 36 - Butter - cabbage rose \$4.50. Holly \$5.50 - Green M. Gregory vase - 7", \$7.50 - Vas. jelly compote \$4.50 - Limoges beer mug - monk \$3.50. Another \$3. Red frosted lamp - 8 1/2" tulip shade - \$9. Vic. novelties blue D & B bucket \$5.50. Amber toy bucket \$3. Ruby T. P. tooth pick \$2.75. Milk glass smoke bell \$2.50. Small Delft type creamer \$3.50. N. E. pineapple decanter. Sorry no stopper \$10.

jlyc

THE EARLY AMERICAN ROOM

797 Ridge St. St. Paul 5, Minn.

THUMBPRINT compote, 7", Lee 59.
 LAMP, Flint, Vaseline, candlestick base, Lee Sand-
 wich gl. 186 center, Moon & Star Variant top.
 MARY GREGORY tumbler, apple green.
 STAFFORDSHIRE pin box, angel kneeling over
 sleeping girl.
 CRANBERRY Opalescent bulbous sq. mo. water
 pitcher.
 COBALT BLUE finger bowl.

jlyc

COLLECTORS' NOOK

209 E. Superior St. Chicago 11, Ill.
 Clear paneled D&B berry bowl 8 1/4" ----- \$ 4.50
 Frosted Roman Key Goblet ----- 7.50
 2 M.G. Basket Weave egg cups, Millard Pl. 194, ea. ----- 5.50
 8 clear, 1000 Eye Plates, 10" ea. ----- 7.50
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 3 Single Stripe Frosted Ribbon goblets, Lee Pl. 68, ea. ----- 9.00
 Purple Marble Square match holder, Millard Pl. 232 ----- 8.00
 Pointed Lacy Edge M.G. nappie, Millard Pl. 78 ----- 15.00
 Purple marble glass boot Millard Pl. 199 ----- 8.00
 Extress Extra No C.O.D.

jlyc

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2507 Olyphant Ave., Scranton 9, Pa.

BRASS KETTLES: Four. Early, on 4 feet, goose-neck spout; early, on 3 feet, goose-neck spout, amber glass hand rest; marked on flat base, shallow basin, goose-neck spout; later type, straight spout, \$10.50 to \$35.00.

IRON KETTLES: With bales, 1 flat-quart size; 2, each have 3 feet - 1 1/4 gallon; 1 1/2 quarts.

COLLECTION: 7 Irons. Miniature & children's. PAPERWEIGHTS: Baccarat mark. White latticino with color canes. Fine workmanship. Write.

SATIN GLASS: Pepper & salts, 2 alike, 2 odds. MILK WHITE: 2 plates, 3 Owls on top in open relief, 1 clean, 1 painted. Dated. Ea. \$5.75.

GOBLETS: 2 Star in Bull's Eye, ea. \$5.00; 2 Egyptian, ea. \$9.50; 2 Ball & Swirl, plain base, ea. \$3.50; 3 Cube, (write), ea. \$3.50.

STEIN: Early stoneware, 1 litre. Impressed—Martin Fauson, etc. Pewter top. Write.

TRANSPORTATION EXTRA. Stamp for reply, please. jlyc

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R.F.D. 2 Spencerville, Ohio

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 Base for Dewey, Bel. 161b ----- 3.50
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 Orange fld. berry bowl, 6 saucers ----- 4.00
 Blown Honeycomb earthen bottle, stopper ----- 3.00
 2 Diamond Point & Leaf honey dishes, ea. ----- 2.50
 Flat Diamond w/Sunburst banana dish ----- 4.00
 1910 Calendar plate, cupids ringing bell, proof ----- 4.50
 Purple "Madras" plate, 8", lovely ----- 4.50
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 Orig. ball shade lamp, roses, 20" tall, wired ----- 25.00
 Colored tumblers, Still banks, primitives, write.
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Write Wants Satisfaction Guaranteed Stamps Appreciated Parcel Post Extra ----- jlyc

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 Transportation Extra ----- jlyc

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 glass, etc. ----- jlyc

Plates of the World

By LOMA L. PAULSON

A hobby must "be born" for it must have life. If it is collecting, warmth and feeling are necessary.

When I started my adventure with plates, I first collected according to material, color, or theme. Still they lacked zest! Then out of an international interest in people, my collection came to life, and is my hobby—plates from around the world.

All through the ages people have expressed themselves with plates. Primitive man met his need for a plate in the form of a shallow vessel, similar to what we know today as a bowl, the forerunner of plates. As civilization advanced there was an awareness of the opportunity for beauty in this common object, the plate, as it is known today. Plates have been made from clay, wood, metals, glass and plastics.

Turning back the pages of history, we discover pottery ceramic to be the earliest production of mankind. The simplicity of this basic method brings the art of pottery making within the capabilities of all. Thus, through the medium of clay, the peasant potter shares his crude creation with the

art perfected in porcelain with its translucency and purity.

The countries of the world give us the heritage of their races, portrayed in plates. Some countries produce plates with a splash of color so like themselves you know at a glance from whence they came. Many plates carry the story of historical events and personalities. Other plates bring us the life of nature, and the religious customs of their land. And, some countries give the world plates which are as intricate in design as the art of their masters.

Plates from far and near meet in my collection. One plate, apparently the work of a peasant potter, tells a story all its own. Not in its beauty or perfection but, by the imprint of the potter's hand on the back of this massive plate. It isn't a handsome thing at all, not even a pretty brown but it speaks for the potter and his lack of skill. Other plates bring beauty and quality as they express the life of their native land.

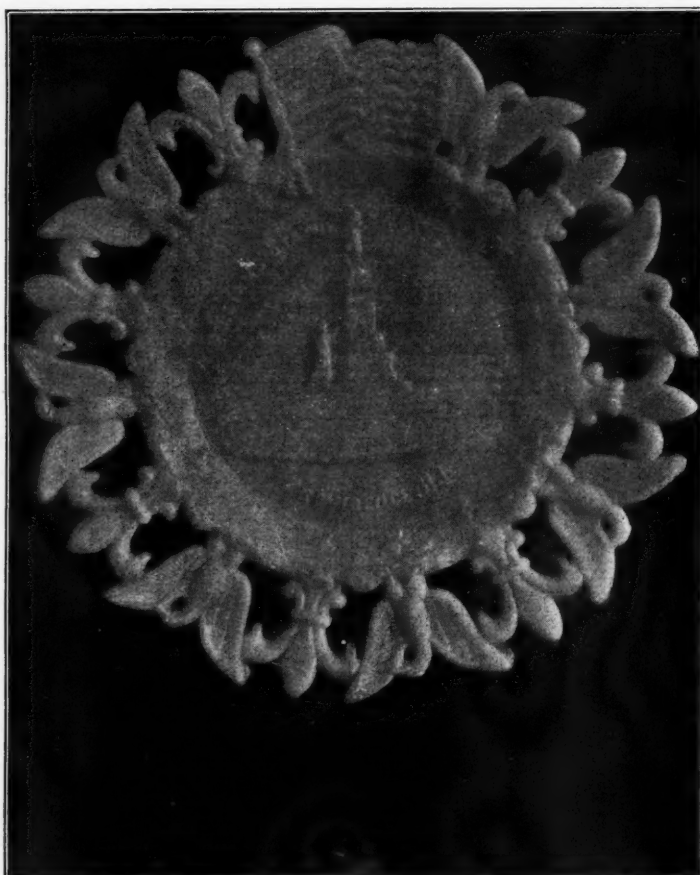
A few plates in particular, so vividly depict the land they were made in that they have brought homesick

tears to the eyes of visitors. One elderly man while looking at a peaceful harbor scene on a fine plate, spoke not of the plate, or the painting on it, but said, "Ach, and if you could see the river Volga." He then told us of his years in the Czar's army, and his life on that beautiful river.

A son of Switzerland noticing the large plate with a Swiss chalet under its thatched roof says, turning to his wife, "Lise, it's a Swiss house!" She in turn recalls how as children her father would summon them to the house top to watch the setting sun. Their home, like the chalet, stood beside a mountain.

The old English blues take many down memory's lane in our own land. Such remarks as: "Those are like grandmother had," and "Now I wish I knew what became of them," take me back to wonder in awe at my grandmother's cupboard door.

Whether it be pottery crude, or porcelain rare, the peoples of the world are joined by lumps of lifeless clay, fashioned into plates.



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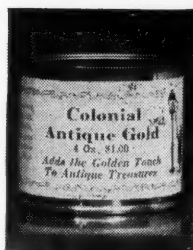
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OIRON WARE

By RAYMOND J. WALKER

It is believed that the pottery known as "faience" was introduced into France from Italy. Specimens of this style have been found in excavations in Provence and at Agen. Tiles from the church of Brioude prove that pottery covered with the opaque white tin enamel, with painting in manganese-purple and green, was made in the south of France as early as the 14th century. There was a manufactory of enamelled tiles at Rouen as early as 1542 and there are specimens of these in the South Kensington Museum at London. However, it is not our purpose to try to give a complete history of "Faience" in this sketch but rather to give some particulars of one type of this pottery now known as Oiron ware or Henri-Deux ware.

"Faience d' Oiron" was long a mystery ware. The place of its manufacture was unknown and this combined with its rarity and beauty made it a great prize for the collector, if one could afford it. At a sale in 1865, a biberon sold for \$5500. It is perhaps because of this "impractical nature" of Oiron ware that Eberlein and Ramsdell have neglected mentioning it in their work "The Practical Book of Chinaware."

There are not more than seventy specimens of Oiron ware in existence. These date from the 16th century and in most cases bear the arms and monogram of Henry II, King of France. For many years the origin of this class of "faience" was unknown but the secret of its history was discovered by Benjamin Fillon in 1862. This archaeologist found that these pieces were manufactured at the Chateau of Oiron, near Thouars. It was about the year 1524 that Helene de Hengest, Dame de Boissy, the widow of Artus Gouffier, formerly a governor under Francis I. and Grand Master of France, in the pursuit of a hobby set upon the production of objects of art in the field of ceramics. How this lady came to acquire a taste for ceramics it is not hard to imagine in view of what some heretics call the "china-mania." Under the direction of the Dame de Boissy, Johan Bernart, her librarian, and Francois Charpentier, executed certain objects of "faience" which the great lady gave to her friends as souvenirs. Fillon discovered the names of the collaborators in a deed, dated 1529, in which the Dame granted these faithful servants the fee-simple of the house and orchard where the

ovens and workshops were located.

An examination of specimens has shown that Bernart used book-binder's tools to inlay the designs in the soft clay. He also chose illustrations from books in the library at Oiron for his designs. For a period of about twenty years "faience" was made at Oiron and it puzzled ceramists for nearly three centuries.

After the death of Helene de Hengest in 1537, the manufacture of this ware was carried on under the patronage of her son Claude Gouffier. This gentleman seems to have been interested in the work of the pottery at Oiron but he lacked the artistic ability of his mother. Claude was a great admirer of the Dauphin, later Henry II, and he caused the manufacture of those pieces decorated with the arms of France and the prince's monogram which for many years gave the name of "Henri-Deux ware" to the pieces of Oiron pottery that survived.

The decline of the pottery probably came with the death of Bernart and Charpentier for the factory seems to have been neglected soon after the Henry II type of ware was produced. The work was probably carried on by inexperienced laborers who made use of the moulds, stamps and dies left by the librarian and his fellow craftsman. These later pieces lack harmonious composition and show that there was a lack of skill in their production.

Oiron ware may be classified as being of three types, that of the period of Helene de Hengest, that of Claude Gouffier, and the third or copy period. The pieces manufactured under the Dame de Boissy are simple in shape, soberly, and sometimes severely decorated, as if the sorrows of the widow influenced her work. These specimens are generally of a dark brown tint which in some cases is heightened by a few touches of a rich carnation pink, or of a lighter brown. While not as elaborate as the works of the middle period of Oiron ware these earliest specimens are much superior to those produced under the supervision of Claude.

An excellent example of the first period is a tassa, or circular cup, now in the South Kensington Museum. The cup is raised upon a stem of fine proportions. The foliated scrolls of the decoration form a circular frieze in harmony with the sober shape of the cup which

shows care and art. On the works of this period arabesques on zones, initials and heraldic designs are engraved. The zones are frequently yellow and the borders brown.

A plateau, platter or salver, which bears in its center the escutcheon of William Gouffier is not only a beautiful work of art but it shows the transition from the first to the second periods at Oiron. This is a change from the smooth ornamentation to the relief type which features the second period. Guillaume Gouffier, was the son of Admiral Bonnavet, a knight of Malta, who became Bishop of Beziers.

It was during the second period that Bernart and Charpentier showed their technical skill but lacked the artistic sense of the lady founder to direct their efforts. They went in for more elaborate ornamentation and used a greater variety of colors such as yellow-ochre, green, and blue, occasionally picked out with gold. The carefully-drawn interlacings are encircled with black or brown lines. In shape the pieces are more beautiful than those of the first period and are overlaid with relief ornaments, such as masks, brackets, figures, pilasters, and other objects, including frogs, shells, lizards and wreaths in relief. In fact it was this over ornamentation that makes the true artist prefer the soberness of the earlier designs.

There are at least three pieces of the second period of Oiron now in the collection at South Kensington. The most important is an elaborately ornamented candlestick. This piece was undoubtedly made for Henry II. The arms of France and the king's monogram are to be seen on the escutcheons which are supported by three figures of boys modelled in relief. There are three "thermae" under the socket which are intended to allude to the motto of the house of Gouffier: "Hic terminus haeret". The next great piece of this ware is the famous hexagonal salt-cellar of an architectural design which has on each side a small figure in a niche. This was a popular design and there are at least a dozen of this type in existence at the present time.

The third great example of the second period is a covered cup, now in the South Kensington Museum. This cup is elliptical in shape and seems to have come from the oven in a deformed state. The decoration of this warped specimen consists

mostly of interlacings encircled with lines of dark brown. The interior bears the arms of France, and inside the cover is a characteristic female head drawn in outline, and partly shaded in light brown.

The shapes of the third period are heavy and even more extravagant than those of the second period, and it seems as if some one tried to cram all the available designs at the pottery into the decoration of each piece. These ornaments are disposed of at random without rhyme or reason or any sense of fitness of the design.

Oiron ware was an artistic application of the "faience" process, it was not a discovery of any new method and exercised no influence on the ceramic art. It belongs to the class of fine earthen ware with a translucent glaze. The paste is a fine pipe-clay, pure, fine, and white. Upon the first or inner layer, a second layer of a still finer and whiter clay was laid, in which the design was engraved. Colored pastes were then used for filling in the cavities, and the surface was then made level. The oven gave the white clay a harmonious ivory tone. There was no improvement in texture. The glaze was similar to that employed by other potters of the period, and was so modified in its composition as to blend with the clay according to the then prevailing practice.

Millefiori Highlights

in Corning Museum of Glass

A signed and dated Baccarat tazza and a pair of signed Clichy millefiori vases are currently on display in the recent acquisitions case of The Corning Museum of Glass, Corning Glass Center, Corning, N. Y.

The beautifully made, colorful pieces were formerly in the Applewhite Abbott Collection in England, according to Museum Director Thomas S. Buechner.

The Baccarat tazza, which stands 4¾ inches tall, is inscribed "B-1846" in the center of the cup-shaped bowl, which, like the circular foot, has a close, all-over millefiori pattern. The inverted baluster stem is decorated with opaque-white twists.

The almost ovoid shaped Clichy vases, which are ten inches tall, have trumpet necks and are composed entirely of macedoine or scrambled decorations with canes of different types including the characteristic pink or white Clichy rose. The vases are signed below the neck in very fine letters which are incorporated within one of the small glass flowers.

Millefiori mosaic glass was a tech-



Signed and dated Baccarat tazza and one of a pair of signed Clichy millefiori vases at the Corning, N. Y., Museum of Glass.

nique originated by the Egyptians during the period of the Roman Empire. It was revived by the Venetians who named it mill-fiori, or thousand flowers. Perfected in the factories of Baccarat and Clichy in France during the 19th century, the technique was most frequently used to make paperweights, the floral sections being encased in a clear envelope of fine lead glass.

The eccentricities of collectors are as merry as the cantrips of unicorns on a grassy plain.

Edmund Lester Pearson
1880-1937

MRS. BELCHER Trifles & Treasures Garrison on Hudson, N. Y.

Route 9D, 3 miles N. Bear Mt. Bridge

WRITE WANTS

Old silver plated toast rack, tax inc., \$6.

Scotch Snuff mulls, \$6.

Scotch pottery banks & flasks, \$8.50.

SC

Books Reviewed

THE AMERICAN STORY IN SPOONS by Albert Stutzenberger. A Bookmaster Book. Order direct from the author at Rt. 1, Box 517, Louisville, Kentucky. 1953. 535pp. \$10.00.

It is probable that from the time man learned how to cook food, some sort of object other than his hands was used to convey food to his mouth, particularly when that food was in liquid form. Probably shells found along the seashore served the purpose of the first spoon like object. In fact the Greek word for spoon means shell or valve. The Book of Exodus in the Bible contains the first reference of spoons made from precious metals.

The author believes that every souvenir spoon has a story behind it and he tells the historical significance behind each of the numerous souvenir spoons in the book. There are approximately 250 spoons illustrated. He also gives a historical survey of the earliest spoons and some interesting line drawings of the early Greek, Roman, English, Medieval and some other ancient types of spoon.

Mr. Stutzenberger has performed a great service for spoon collectors in publishing this book, as complete books on the subject of spoons are rare. A great deal of research was necessary to the compilation, and all spoon collectors should own a copy. In addition to being helpful in collecting pursuits, it is fascinating reading as well.

Virginia Ruth Smith

—O—

CHESS THE HARD WAY, by D. A. Yanofsky. Pitman Publishing Corp., 2 West 45th Street, New York, N. Y. 1953. 149pp. \$4.00.

Mr. Yanofsky was the British Chess Champion for 1953 and in this book he tells his experiences as a tournament player along with a record of these games. Those interested in chess tournaments will be interested in the games of sixty-seven players in addition to the author. Unlike

most books on chess this gives an autobiographical account of the author's life, as it relates to his chess activities and contains various behind the scenes accounts of the various tournaments in which he played. This should be of more interest to advanced players than to beginners.

—V. R. S.

KINGS OF CHESS, by William Winter. Pitman Publishing Corp., 2 West 45th Street, New York, N. Y. 1954. 271pp. \$5.75.

Mr. Winter, who is a player of no

mean ability—having won the British Open Chess Championship for 1935 and 1936 has known the leading players of the twentieth century. The five men who attained the distinction of being the champion chess player of the world within the last fifty years are: Lasker, Capablanca, Alekhine, Euwe, and Botvinnik—the present champion. A brief biographical sketch of each man is given and then some of his best games are described. Aside from their superior skill, the men themselves have been very colorful personalities and their stories add much to the book.

—V. R. S.

GLASS & CHINA WANTED

Shaving Mugs, Occupational and Sports. Banks, trains and toys.—Walter J. Henry, Adamsburg, Pa. jely24431

WANT BUY Wedgwood plate, Tonquin W 2405—Catherine Curran, 503 W. Maple, Enid, Oklahoma. jly1211

WANTED: U. S. COIN GLASS.—Paul E. Zeeb, Greenville, Ill. jely2406

COLLECTOR WANTS: Rare and unusual old glass slippers.—Silence S. Wilson, Bluemont, Virginia. d6614

OCCUPATIONAL shaving mugs, names must be legible. Describe. Reasonable prices paid.—A. Liguori, 705 Fruit Hill Ave., N. Providence, R. I. o124431

PRIVATE COLLECTOR interested in buying unusual covered animal dishes in Milk Glass or Colored glass. Must be old and perfect. Write full particulars, P. O. Box 1302, Greenwich, Connecticut. o128801

HERRINGBONE BUTTRESS pattern glass wanted for private collection, Kanum Book V, page 123.—F. M. Thorman, 1221 Elm St., Winnetka, Ill. jly3023

WANTED: Dakota fern and berry etched flat saucers, size 3½", 4" and 5".—Percy West, 23 Virginia Road, Maplewood, N. J. jly6046

WANTED: Honey amber lid for Stove butter dish. 7½" lid for Frosted Lion compote. Two clear glass, all over Daisy and Button castor bottles with stoppers to match. Bottles 6½" high.—Fred Lawson, Boswell, Indiana. jly1082

WANTED: Coin glass, also Haviland Limoges cups and saucers. Describe and price.—Palms Antique Shop, Hanford, Calif. au3272

RED BLOCK and Ruby Thumbprint, authentic—no souvenirs or reproductions. Describe fully.—Ellis Leonard, Dealer, Pittsfield, Maine. n128801

PAIR BENNINGTON candlesticks.—Neil Doctor, Aurora, Ind. tfx

SHAVING MUGS: Occupational and sporting designs. Will remit promptly on offers.—Albert Newton, 1008 Perry Hwy., Perrysville, Pa. f122511

CYPRUS mulberry colored ironstone; Friburg light blue; Washington Vase mulberry. No cracked, chipped or discolored pieces. No ridiculous prices. For resale.—Nunn Antiques, Hackettstown, N. J. au6008

WANTED: U. S. Coin Glass and Croesus in amethyst.—Paul Kruger, 2735 Cherokee, St., St. Louis, Mo. ja128801

OLD COLORED GLASS slippers wanted by private collector. Also cranberry water tray, amethyst Columbia Shield, yellow tray or large plate of interest.—Gladys Treiber, 1380 7th Ave., San Francisco, Calif. jly3034

SM. BURMESE barreled salt shaker, white and blue en. flowers; old wide blue bordered and flowered Haviland dinnerware; green Wedgwood.—F. E. Wilson, Glenwood, Iowa. au3004

WANTED: Any quantity of cups and saucers, Royal Worcester Queen's Lace pattern with aqua (turquoise) band, distinguishing marks 7275 or 9275. Will take instead Worcester Elephant pattern, same color, band registered number 68547, mark 3034 or any other same color band Worcester to harmonize.—Lowe, 36 Birch Hill Rd., Newtonville, Mass. jly3618

WANTED: Belleek & Dresden, large or small pieces for cash.—Leonora Roos, Opelousas, La. ap12696

BOTTLES: Early American flasks and bottles. Colored calabash, violin and Ohio ribbed and swirled bottles. Marked bitters. Documents, pictures and bills from old glass factories. New England Pineapple glass.—C. E. Gardner, Box 27, New London, Conn. ap12662

PRESIDENT PLATES WANTED.—Robert H. Miller, 3935 Broadway, Kansas City, Missouri. au12406

WANTED: Dinner, bread and butter plates, cups, saucers, Syracuse china, Oriental pattern. Lower part Actress cheese dish.—Mrs. J. D. Spennetta, Box 429, Orange, Calif. jly2324

Morning Glory pattern glass. Wish to complete my collection.—C. T. Caton, Box 191, Providence, R. I. d6618

SHAVING MUGS with picture owners' occupation and name. Liberal prices.—Fred Patterson, P. O. Box 1730, Atlanta, Ga. o128801

"WHEAT" Ironstone, with lustre.—Mrs. J. M. Lowe, 2115 Lincoln, Evansville, Indiana. jly169

WANTED: Cauldon china plates, Dog Head series, signed G. Pedersen, numbers 2, 4, 5, 7, 9, 10.—Neil T. Moor, 45 Stearns St., Cambridge, Mass. au3004

CLEAR, camphor, or amber (only) pressed glass, children's mugs with designs of fruit, flowers, scenes, figures (including birds or animals) and inscriptions. Proof only. All letters answered. Please mention height of mugs when writing. Mrs. Henry H. Ogden, Boxwood Farm, Chamblee, Georgia. s3633



PICTURE HANGER

NO screw eyes

NO measuring

NO wire needed

\$1.25 per dozen postpaid.

M. Weiners Antiques to the trade

Route 3, Carmel, N. Y.

jlyc

OCCUPATIONAL SHAVING MUGS: Private collector wants occupational and sports designs at current market values. Please give description and price of same. Offers will receive prompt remittance or reply.—L. W. Evans, Lenexa, Kansas. d128402

TAFFETA, Nancy, Custard (Northwood) glass—good and in perfect condition. Send prices and description in first letter—Gladys Rogers, Yates Center, Kansas. s3253

WANTED: Victorian novelties, refer Lee. Lenox china marked "Renaissance." Bennington ware. Amethyst Croesus. Occupational shaving mugs.—Mary C. Sheehan, 100 Langdon St., Newton 58, Mass. jly3004

OCCUPATIONAL shaving mugs and U. S. Coin glass.—Mr. Carl W. Roof, 8163 Seville Ave., South Gate, Calif. au3882

OYSTER PLATES and cow creamers wanted for resale.—Niebuhr's Antiques, Millwood, N. Y. jly3291

WANTED: Glass barrel salts; metal tops, agitator if possible; one each in amberina, cranberry, ruby, light (apple) green. Quote prices.—Frank E. Wood, 13 Midland St., Worcester 2, Mass. jly3844

RIBBON GLASS, Lee, Plate 67-68. Especially wines, cordials, vegetable dishes, plates, master salt, Dolphin and Rebecca candlesticks.—Mrs. A. J. Dorr, 6750 No. Kendall Dr., So. Miami, Fla. au3234

WHOLESALE DEALERS: Opening new shop, please write.—Lillian Ansel's Antique Shop, Waihalia, S. C. au3802

MILK GLASS: Atlas scalloped Compote, Belknap 103, \$32.50. 101-Border Plate, 7 1/4", \$5.50. Blue Scroll Tumbler, Belk. 78a, \$11.50. Diamond Block Shakers, no tops, \$5.50 pr. Caramel Shell & Leaf Tray, Belk. 277b, \$16.50. Plus postage. Write wants.—Edith M. Delamotte, 4801 Burnham Ave., Toledo 12, Ohio. jly1465

LARGE MARBLE white bear inside, 7 piece fish set signed - Mary Gregory jewel case - Carmel Dolphin pitcher w/cover - 10" low bowl signed Aurene - 6 pewter mugs (no handles) - amber Daisy & Button compote Lee plate 170 - maple leaf bowl Lee plate 143 - Dealers welcome. Best price on above takes.—Leonora Velsor, East Bridgewater, Mass. jly1006

FOR SALE: Lacy Sandwich open compote; pr. Kate Greenaway figurines, Salt & Pepper. Pair 13" Staffordshire vases with figures; pair black Girondoles, ball prisms, Cranberry IVT & Hobnail water pitchers; Canary Two Panel compote; Copper Lustre pitcher. Arbee 19918 Aurora Ave., Seattle 33, Wash. jly1255

PLATES: 7", Star & Feather, blue \$7.50. Diagonal Band with Fan, \$4., One-O-One, \$5.25, Rosette (3), each \$4., Nailhead \$4.50, 9", Club & Shell, Milk glass, \$6., Rosette, handled (10), each \$6., Florida Palm, \$4., 10 1/4" Vaseline Finecut (2), each \$13.50, 11" Strigil \$6. Cake Stands: 10" Plume, \$9., Block with Fan, \$7., Block House, \$5. Transportation extra.—B. E. Neves, 6804 Sampson Lane, Cincinnati 36, Ohio. jly1675

CALENDAR PLATES, disposing of fine collection of over 200 plates. Must be sold immediately to settle estate. Dates from 1885 to 1919. All in perfect condition. These plates will be offered at \$3.00 each by mail only. Printed list for dollar bill. Add 10c exchange for checks.—John Schultz, Box 1339, El Dorado, Arkansas. jly1234

SEND FOR LIST of Pattern Glass, China, Majolica, Bennington Ware, Lamps, Primitives, miscellaneous Antiques.—Mr. and Mrs. R. A. Ellis, 415 East LaMotte Street, Palestine, Illinois. "Oldest Town in the State." s3215

6 WESTWARD-HO Sauces, each, \$7.50. Amber Thousand eye lamp base, \$22.50. Small satin glass rose, bowl (pink), \$12.50. 5 1/4" Blue & white Bisque hanging figure \$20.—Irma Johnson, Prophetstown, Ill. jly1842

FOR SALE: Wedgwood China Patterns; Ventnor, Columbia Garden Club, Moss Rose, Swansea, Anthemion and Montreal.—Catherine Curran, 503 W. Maple, Enid, Oklahoma. jly1671

GOBELTS: 3 Double Wedding Ring \$7. each. Stippled Fuchsia \$3.50. Dinner Bell \$3. 3 Diagonal Band, \$2.50 each, 6 etched Dakota, \$5. each. Celery \$6. Roman Rosette mug, \$3.50. Butters: Wheat & Barley \$5.50, Chain \$4.50, Daisy \$6. Fishscale, \$5. Diamond Medallion \$4.50, Beaded Oval, \$6.50, Open Rose \$3. 5 Frosted Flower Band footed sauces \$3.50 each. Write Wants—Grace Miller Ludlow, Selkirk, N. Y. jly1025

(CONTINUED ON NEXT PAGE)

GLASS & CHINA FOR SALE

Free Dealers' Lists: Antique glass and china.—Ewan Antiques, Wildwood, New Jersey. au122511

COLLECT BITTERS BOTTLES. Much cheaper and easier to find than historical flasks. Buy or sell either. List 25c.—The Empty Bottle, Box 27, New London, Conn. ap124661

CROOKE'S BOOKS. Pocket-sized manuals on Antique pottery and porcelain marks. Date letters and origin marks on antique English, Scotch and Irish silver, \$1 each postpaid.—E. B. Crooke, 1950 Broadway, Indianapolis, Ind. o66501

MY LATEST LIST is now available on request.—Mildred Flach, 322 Broadway, Piqua, Ohio. n6344

GLASS, CHINA, etc. No lists. Write wants. Stamp.—Mrs. Earl Evans, Chapell, Nebr. n6614

MANY PATTERNS old glass, clear, colored and Milk. Bisque. Attractive list. No reproductions. Old English & French china.—E. Skilton, Downingtown, Pa. s6407

Old glass my specialty. No reproductions, mail order only. Write wants.—B. E. Neves, Antiques. 6804 Sampson Lane, Cincinnati 36, Ohio. d68001

CHINA salt & pepper shakers with U. S. Capitol. Beautiful handpainted steins, 4" tall, \$1.50 each. Teapots, 2", \$1 each. Illustrated price list.—Capital Artcraft, 15 Randolph, NW., Washington 1, D. C. jly3084

SMALL ANTIQUES. Please write wants.—Alice LePage, Darlington, Ind. S3441

WHITE IRONSTONE china only. Hundreds of collectors items in stock. Stamp for list.—Meisen-Helter, 323 Roosevelt, York, Penna. s6506

FREE DEALER LISTS. China, glass, furniture, brass, copper, cut glass, miscellaneous.—Charles Patrick, Marion, Ohio. jly6084

TAFFETA glass priced to sell. Write for list. Stamp please.—Herbert Hulise, Cuddebackville, N. Y. au6084

SEND FOR LIST of pattern glass, china, miscellaneous items. Stamp, please.—Mrs. Ora Loewenkamp, Warren, RR 1, Haubstadt, Indiana d6806

DEALER'S wholesale list of glass, china, copper, brass, etc. new ready. Stamp please.—H. & H. Hulise, Cuddebackville, N. Y. au6046

PRESIDENT and Mrs. Eisenhower 8 1/2" plates, family picture in full color, \$2 each. State 1 1/2" plates with Capitol, White House, Lincoln Memorial, Jefferson Memorial, cherry blossoms, brilliant colors, \$2 each. Illustrated price list.—Capital Artcraft, 15 Randolph, NW., Washington 1, D. C. jly3656

Decorative china our specialty. Stamp for new list.—M. Weiners Antiques, Route 3, Carmel, N. Y. jly3483

Willard and Marion Melville, Braeburn View, Colgate, Wis. 20 miles northwest of Milwaukee. Dealers and collectors welcome. Stamp-requests. Collector's lists: goblets, wines, spooners, sauce dishes, tumblers, calendar plates, trivets. o60441

BOTTLES AND FLASKS. Many different kinds. Freeblown, mid-western, historicals, barber, bitters, many others.—L. Earl Dambach, 244 Crestview Drive, Pittsburgh 36, Pa. o6407

FOR SALE: Choice dinner set of Minton, 96 pieces, including bouillon cups and demi-tasse, ivory tint with two gold encrusted bands. Proof. Write.—Mrs. W. J. Hayward, Charlevoix, Michigan. au3084

SEND for my latest collectors list now available. Large selection china, glass, lots of cut glass. All old. Send stamp.—Diane's Antiques, Box 358, Harriman, Tenn. s4426

PRIVATE COLLECTIONS: Amethyst and Emerald Croesus, Northwood "Mum", Cosmos, Jumbo, Westward-Ho; Northwood purple Carnival, Actress, Three Face, Baby Face. All Pieces old and authentic. Write specific wants. Stamp for reply.—Glen McGonegal, 418 West Hillcrest, Inglewood, Calif. s3806

AMBERINA cruets, mugs, tumblers. Pair 11" Cranberry vases, applied amber decoration. Water Pitcher Kamm 4-137, Narcissus Spray, \$10., Hobnail castor bottle no top, \$2.50. Grape T. P. Kamm 5-96 or Lee's 164 - #4 covered water pitcher, 6 goblets. Pair Pan cherry tumblers, \$4. each.—Tri State Antiques, 1019, 13 St., Ashland, Kentucky jly1673

CLASSIFIED AD RATES
8c per word; three months for the price of 2; twelve months for the price of 3.
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GOBLETS: Priced each, 8 Dahlia \$8.75, 3 New England Pineapple \$6.; 1 Ladies' size same pattern \$11.50; 3 Panelled Forget-me-not \$4.75; 6 Liberty Bell \$4.25; 3 Cottage or Dinner Bell \$2.75; 3 Kirkwood \$3.; and several hundred goblets and tumblers. Send stamp for list. Mail orders only. — D. R. Sibley, 1789 Albany Avenue, Hartford 5, Conn. jly1844

CRANBERRY Press, 2 Sieves, 1 Stomper, \$12.50. W. Adams, Ironstone Pink Rural Scene, Bowl \$4.50. Wedgwood & Co. Blue and Gold "Vine" Platter, 14x11" \$15. Pair Staffordshire Vases 4" high, page Boy green with gold \$10. each. Fuss in Boots Slipper, Dark Amber, Lee V. C. Plate 202, \$18.50. Rayo Lamp complete with shade and chimney, not wired, \$10. Nipponese Handpainted purple water lilies, Dresser Tray with Cov. & Footed Powder Dish, \$9.50. Theo Haviland Limoges Wedding Ring 10" plate, \$4. Pressed Glass: 7 old Flasks the lot \$9. Double Loop, Spooner, \$3.50. Roanoke Star, shallow bowl, (Millard) \$3. Pleat & Panel goblet \$3.50 What Do You Collect? Let us know your wants and we'll help you find them. Cake Standards: Cottage, \$12. Lattice, (small) \$5. M. G. Cosmos Cracker Jar with Silver Cover, \$35. plus tax. Pink blown Czechoslovakian Glass pickle jar, footed on teakwood, (about 65 yrs. old) \$16. Goblets: \$3.50 each. Honeycomb, Optic, English, Colonial, Gaelic, Double Pinwheel, Bilikin, Flute, Sawtooth, Mioten, Eureka, Diamond, Sunburst. — Mrs. R. N. Moore, 619 Comal Avenue, New Braunfels, Texas. jly14241

TEA SET early Staffordshire Moss Rose forget-me-not china. Will break up set, write wants. Blue Valencia Waffle W. P. proof \$10. same sugar bowl, proof \$6. Resilvered Pink Quilted Satin cookie jar, perfect \$27. Min. portrait cups, saucers, 12 Azalea Nippon cups, saucers, proof \$2.50 each. — Lillian Hague 165 Prospect St. Sherrill, N. Y. jly1234

HAVILAND teapot \$12.50, sugar \$6.50, floral spray decor; dainty Hav. covered sugar H. P. floral with pink and gold, \$10.; other pieces H. P. signed, dated Limoges; Majolica squatty syrup, pine tree pat., pewter top, \$8.50; Amberina bobshes, with candle reflector attachment, \$12.50; pink cut glass perfume bottle, nicely cut, ground stopper, \$2.50; Deer and Pine sugar, slight roughness under cover \$9.50; miniature stein "Germany", \$3.50; also stein collection, Delft Lithophane, Jasper, etc., sampler, dated 1832, write. Sufficient postage, please, remainder returned — Old Oak Farm Antiques Shop, Route 110, Merrimac, Mass jly1027

CARAMEL SLAG covered cookie jar Cactus pattern, Royal Bonn wedge shaped cheese dish, Delft pattern; Hand painted signed Wilson China candy dishes, creamer and sugar tray all Wild Rose pattern, Custard glass matching sugar and creamer, butter, Royal Bayreuth dresser trays, Portrait Vase pitchers, hobstar, sugar, creamer, (4) Gaudy Dutch 3 1/4" plates, 24" green Jack-in-Pulpit vase, Red Table Cloths, Child's 20-piece Pewter Tea Set — Giant Valley Antiques, 3697 Whitney Ave. Hamden, Conn. jly1806

RARE Mt. Washington Trumpet vases, pair, 6 1/2" tall \$85. Beautiful Florentine table mirror 14"x17" \$35. Star & Oval sugar \$5.50; creamer \$4.; green Delaware celery \$5.; Salts, pr. \$5.50. Ruby Thumbprint 4-bottle castor, few defects \$20.; 6 exquisite blown "Candy" canes, ea. \$4. to \$5.; Copper and brass chafing dish with burner \$15. Child's sewing machine, original decoration \$3.; Old steel spectacles \$1. a pair; 3 stereopticon viewers, only one complete \$3. lot. Goblets, ea.: 3 Lion \$15.; 4 Westward-Ho \$20.; 3 Princess Feather \$5.; 4 Cardinal Bird \$6.; 2 blue Wildflower \$10., \$5. ea. Cottage Spearpoint, Egg-in-Sand, Leaf & Dart, Loop and Dart, Buckle, Fine Cut and Panel. Transportation extra — House of Antiques, 28 Chandler, Detroit 2, Michigan jly1489

EARLY AMERICAN ARTS & CRAFTS

at New-York Historical Society

CIGAR STORE FIGURES: At one time virtually every merchant, shop and tavern had a sign peculiar to the trade. Shop signs were not merely aids to the illiterate; they were also reflections of the taste, wealth, or standing of the trader. The shop signs of the tobacconists are among the most characteristic, and as tobacco was considered the gift of the red man, the wooden Indian was the most popular figure. Hundreds were put on the market yearly in the middle of the 19th century after smoking had become increasingly popular. As well as Indians, cigar store figures on display at The New-York Historical Society include a dancing negro and a sailor. Among the tavern signs is a recently acquired Connecticut sign which was first inscribed "L. Taylor's Tavern, 1785". It was later repainted in 1800 with the seal of the United States on one side, and a head of liberty on the other.

FURNITURE: A treasured item in the Society's exhibition is the tool chest used by Duncan Phyfe (1768-1854) containing all the implements used by the furniture maker. Chairs on display include a painted wood side chair with floral decoration which belonged to the Reverend Samuel Jones (1737-1811), a Hitchcock type side chair made and decorated in New York City in 1825, and two Shaker chairs. One made by the Lebanon, New York, Shakers about 1880 has tilting feet on the back legs so that the chair can be used as a rocker. A group of children's high chairs and rockers date from the late 18th century. Colorful Dower chests made in Pennsylvania, a sea chest believed to have been owned by Captain Increase Holly, who settled in Stamford, Conn., in 1642, and a 19th century cobbler's bench with tools and wooden pegs are also on view.

WEATHERVANES: The simple silhouette in iron or wood was probably the earliest type of weathervane, yet because it was so easy to make, it continued to be popular throughout the 19th century. Cocks and horses are among the favorite symbols, and those hammered up in the round belong to the last half of the 19th century.

PAINTED BOXES: The medieval tradition of painted chests continued in the somewhat more crude but strictly utilitarian 18th century North European painted box. Small lace and trinket boxes decorated with pictorial, floral, and geometric designs brought to this country by immigrants served as models for native craftsmen.

CAKE STANDS 8" Maine, \$7.50. Panelled Forget-me-not, \$5.50. Shoshone \$3.50. Goblets: Knitted Cords (3) ea. \$2., (2) Cottage or Dinner Bell ea. \$2. Double Beetle Band \$2. Aberdeen \$3. Arabesque (3) \$3.75 ea. Daisy Bars \$3.75. Beatrice \$3.75. Dodged prisms \$3.75. Grape & Festoon Cl. Bkgd (2) \$3.75 ea. Stippled Maidenhair Fern \$3.75. Sugar Pear \$3.75. Philadelphia \$3.75. Beaded Acorn Medallion, Base stippled \$4.50. Creamers: Swan R. W. Lee's, Pl. \$6.75. Grape & Festoon stippled bkgd. appld. handle, \$6.75. Ball & Swirl, tall \$4.75, 101 creamer \$4.50. Spooners: Tidy, \$3. Cherry, \$3.50. Beaded Swirl \$2. Grape with vine \$2. Beaded Grape medallion, beaded acorn \$3.75 ea. Minerva, \$4.75. (2) Loop design with tassels, \$3.50 ea. Stipple bkgd. Pitchers: Cornucopia, \$5.75. Garfield Drape small size, \$6.75. Subject to prior sale. Transportation extra. Stamps appreciated for reply — Howard G. Gross, 9284 Montgomery Rd., Montgomery, Ohio jly14411

BITTERS BOTTLES: Amber, Warner's Tippecanoe \$6., Bourbon Whiskey, \$5., Holtzermans, four-sided roof, \$4.50. Drakes Plantation \$4. H. H. Ware, Fish \$10., Dr. Harters Wild Cherry, Warners Safe Cure, Hostettlers, each \$2. Wischarts Pine Tree, green \$4.50. Tea Leaf Plates: \$" Meakin (11), each \$2.50, 7 1/2" Wedgwood, (5) each, \$2.75, Three ditto, each with under rim nick, each \$1.25. Transportation extra. — B. E. News, 6804 Sampson Lane, Cincinnati 36, Ohio jly1065

AMETHYST barber bottles, pair enamel decoration; Amber Thousand Eye Christmas lights, pair; Sapphire blue Hobnail toothpick \$4.50; Apple green "S Repeat" toothpick \$5.50; Opalescent dresser knobs; other colored glass; Old tinware; Snuff boxes — Mrs. John Erb, 222 Wren St., Scotia, N. Y. jly1633

CHRISTMAS LIGHTS (Old English) \$5. each. Rose-sprig oval sugar, honey-amber, \$10.50. Goss Heraldic china miniatures, write. Want only Pomona glass. — Collector, 420 Wistaria Place, Alhambra, California. jly1422

OLD GLASS: Kings Crown Castor Set, Iridescent N Purple Punch Bowl and Cups, Milk White Night Lamp, Horn of Plenty Creamer and Sugar, Custard Grape Compote, Flute knob stem Goblets, Bulls Eye with Diamond Point Sugar, bell tone, Large Lowestoft Bowl — Write P. O. Box 77, North Postal Annex, Boston 14, Mass. jly1614

WHITE BRISTOL, G. W. W. L. Ball shade, embossed roses, square brass foot, 22" high, elect. Pattern glass write wants Cranberry glass, copper lustre, Caramel slag, Majolica, also China — Strewlers, 420 9th St., Racine, Wis. jly1652

MOON AND STAR: Individual has a collection of Moon and Star consisting of over 95 pieces. Includes compotes, cream and sugar, goblets, serving bowls, and many other assorted pieces. Write owner — James W. O'Hear, 2900 Ave. E, Ensley, Birmingham, Ala., giving best offer, or for further information. jly1673

MILK GLASS Tree of Life covered bowl, (Belknap #101) perfect, \$12. Deer and Pine, platter, \$10.50, open compote \$8. Shipping extra — Mrs. Margaret Rocle, Box 815, Chula Vista, Calif. jly1232

RUBINA Verde Tumbler, \$7.50; Red Bohemian toothpick holder, \$6.50. Amethyst & Ruby Xmas Light, each, \$3.50. Barbary covered compote, \$11.50. Tiffany (LCT) toothpick holder, \$6.50. Tiffany (LCT) salt dish, \$6.50. Cranberry paneled sugar shaker, silver top \$9.50 — Mrs. Grace Houseman, Wayland, Mich. jly1633

JAMES TUFTS, Boston creamer, sugar, spooner, \$13.50. 8 1/4" heavy cut glass bowl, Sunflower, \$7.50. 4 Bavarian 6" H. P. plates \$5. 4 square butter chips \$1.25. 8 1/4" Omerra plate \$12. Child's 20 piece china tea set, lovely gold band, \$7.50. — Edna Krause, Dell Rapids, S. D. jly1863

Pewter Club Elects Officers

The Pewter Collectors Club in America held their annual meeting and election of officers on May 22 and 23 in Old Sturbridge Village, Sturbridge, Mass. New officers elected at that time were: Eric De Jonge, New York City, president; Dr. W. A. Monkhouse, Portland, Maine, and Stanley P. Paddock, East Green Bush, N.Y., vice presidents, and Mrs. Eaton H. Perkins, Melrose, Mass., secretary.

The organization has a national membership of between 500 and 600 collectors. Some interesting projects are being planned for the future by the club. Among these are a Pewter Collectors Institute and Library. The club will also encourage publishing of books on the subject and a committee is assisting in the revision of several standard works in the field. Also on the agenda is the setting up of traveling loan exhibitions, regional groups, and an advisory service for collectors.

Those interested in club membership or further information concerning it should write to Eric De Jonge, 1154 Avenue of the Americas, New York City.

Warsaw, Indiana, Centennial

The citizens of Warsaw, Indiana, are expecting quite an influx of visitors for the Warsaw, Indiana Centennial Antique Show, to be held July 5th through the 8th at the Warsaw City Armory. Thirty-six well known antique exhibitors will be on hand to exhibit their interesting and rare antiques. Furniture from the formal 18th century pieces and early American types will be there. An outstanding feature of the Show will be a collection of rare, antique dolls worth \$10,000. Also on display will be a first period Meissen tureen made for the "Kaiser of Saxony" in the early 1700's. Outstanding groups of Dresden, Meissen and other china are promised from Washington, D.C. In addition, there will be Indian relics, antique firearms, jewelry, primitives and other antiques and collectors items of interest.

Deaths

Mrs. Henry Slank, East Syracuse, N.Y., better known to the antiques trade as "Bessie" passed away on May 19, following a short illness. Mrs. Slank has exhibited in many of the antique shows throughout the country. She had advertised in HOBBIES also for many years.

Friends will be saddened to learn of the death of Mr. William Hawkins, "The Flying Antique Dealer," 41 Washington Ave., Mineola, New York, on April 4. He is survived by his wife and three children. Mrs. Hawkins will carry on the business.



Price of lamp as shown \$32.45
Size of lamp 8" wide, 15" high, post 3" diam.
7 1/2" long, cast alum.
stage coach.

Enhance the beauty of your home or lawn with decorative ornamental iron. Hundreds of items to choose from. Send for our 56 page catalog.

Hand painted luminous lettering 10 cents per letter block or Old English.



Price of mail box as shown only \$19.50. Standard rural mail box, 5' iron post, cast alum. buggy.

Malone's Metalcraft
1013 8th Avenue So.
Nashville, Tennessee

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STAGECOACH ANTIQUE SHOP

P. O. Box 284 Sheridan, Wyoming

SELLING COMPLETE STOCK

China, Cut Glass, Pattern Glass, Brass & Miscellaneous

- Good clean antique stock
- Special prices to dealers
- Send for lists
- Bargain boxes of merchandise—\$30 worth for \$10.

jlyp



Meissen Onion Pattern Kitchenware

ANTIQUE STEINS

Ask for the particular list in which you are interested

AL. HILLER, Importer

Bridgeton 1, New Jersey
In the fall, a complete stock of Old South Jersey Glass. Get on my list NOW! d45p

MRS. HAYDEN T. HARRIS
1278 W. Phila. St. Indiana, Penna.

Red Satin Gl. "G. W. T. W." Lamp, enamel floral ----- \$50.00
Pr. rare Jackfield dogs ----- 50.00
Collection Majolica ----- Write
Apothecary Scales, as found ----- 12.50
Stuffed Parrot, glass dome, 11" high ----- 12.50
"Green Beaded Grapes" cake stand ----- 18.50
"Adam's Rose" cup, no saucer ----- 5.00
2 Adam's "Huntsman" saucers, both ----- 6.50
Satisfaction guaranteed Stamp, please jlyp

OLMSTED'S ANTIQUE SHOP

Wolcott New York

FOR SALE:

Butterdish Covers: Horn of Plenty, Wildflower, Cable, Milk Glass, blackberry etched, Baby Thumbprint, flower pot, reclining frosted cow 4 1/2 x 9", Hobnail Red Block, Thumbprint, Lion.

Covered Composites: Pair with small lion on lid, Cable edge; Garfield Drape cake stand; Shell and Tassel.

Water Pitchers: Fan with Diamond D. & B. Crossbar; Cupid & Venus.

Plates: 10" Scroll and Flower; 6" rare variant Scotch Plaid.

Pair large walnut portrait frames. Mahogany chaise longue, 26x21" colored print mammoth trees of California.

Currier & Ives small Folio View of the Great Conflagration at New York, 1845, Niagara Falls from Goat Island, The Aquarium, the Narrows, New York Bay.

jlyp

AMERICANA PAGE

Dedicated to the memory of the founder of HOBBIES Magazine, O. C. Lightner, whose enthusiasm in spreading the cause of collecting and the cultural arts pertaining thereto, left us all a legacy of real beauty. By providing the means of bringing persons together under the mutual



O. C. LIGHTNER, Founder
of HOBBIES Magazine

bond of collecting, he enriched thousands of lives with the formation of new and enduring friendships.

And since by his every act he deserved the encomium of one of his friends, "a real American," we dedicate this the AMERICANA PAGE.

The last eighteen gas lights were recently removed from the streets of Chicago, finally closing the books on a full century of "illuminating gas" in this city. Perhaps the small flickering flame of gas illumination may hardly be detected in history as read in the future. Yet the greatest age of mechanical daring in America was plotted and planned under an open gas flame.

Blueprints for our transportation network were drawn up by gas light. Edison burned his gas lights at both ends of the night while experimenting with incandescent bulbs and setting the stage for modern electronics. But in the entire history of mechanical and financial daring in Americana there was nothing more daring than the development of the gas industry.

Workmen, armed only with spades, crowbars, wrenches and ladles of molten lead, boldly brought great quantities of an explosive, highly inflammable monster down the main streets of our cities, and into and all over the frame houses in which America lived. And this was in the day when time was required to build up the fire under a steam fire engine. The atom bomb holds no such probable threat today as did this explosive monster roaming about a city of frame houses. It is so very hard to recapture the spirit of daring with which Americana prepared us for the modern push-button social security age.

In our museums of antiquity there are endless displays of ancient household items used for illumination in the home. For mankind has always associated art with its lighting devices. At our antique shows there are endless displays of household relics from the gaslight era. But there are very, very few items directly related to gas lighting. Aside from some decorative shades, the gas light was in essence only as fire at the end of a pipe.

Gas was restricted to cities and towns. Americana in general went its rural way of burning its fish oil or whale oil in some sort of cup, adding various materials as wicks, changing the form and length of wicks, replacing fish oil with other oils and fats,

and sometimes using mutton tallow or some other solid fat with a wick inside as candles. All of these forms of household illumination have left us many artistic relics for our museums, our collections, our antique shops. The gas light seems likely to leave behind it not much more in the way of historical relics than did the torches and tapers of old.

Reckoning speed in terms of "miles per hour" is a quaint old custom handed down to us from the horse and buckboard days of Americana. Gyration of mental arithmetic are required to translate its meaning in everyday life. Except for train and plane trips we travel by minutes not by hours.

Roger Bannister recently ran at a track speed of a fourth of a mile per minute. Kentucky Derby three-year-olds ran more than a half mile per minute. Sound travels about ten miles per minute, and ordinarily peters out long before it would reach more than six hundred miles in an hour. Our automobiles and trains cruise at an easy speed of one mile per minute. Our day to day driving does not run into hours.

"Miles per hour" are still useful to us in considering train or plane trips to more distant points, journeys that the American Indian might have reckoned in "moons." But, as we glance up to the sky, we actually see planes traveling about three miles per minute or five miles per minute—not so many miles per hour.

We need a modern language of speeds that will make immediate sense to us without the use of a mental multiplication table or a mental slip stick to translate the language into modern English.

Revolutions per minute—"r.p.m."—is another rating of speed quite well adapted to the wheels of a Conestoga wagon drawn by six oxen, but makes very little direct sense when applied to the whirling wheels in modern machine. We humbly suggest that "five revolutions per second" would provide more lucid and informative English than "three hundred revolutions per

minute" for our modern wrist-watch population. Why make a mystery of speeds by shrouding them in ancient English?

We have no desire to reduce the incomprehensible frequency of megacycles to every day English. But, why continue to speak of every day speeds in some forgotten tongue?

The grand old Army of the United States is as sound as a pre-war dollar. It is in fact a democratic army, has been for a century and a half, and will continue to be. It has survived many generations of some officers who had hallucinations of omnipotence from the brass on their shoulders, and many generations of politicians who would make political capital of its minor foibles. Many generations of veterans, who could see both sides of the case have kept it on a level keel.

History is full of cases where our troops have fired on each other in a fog. Some of these fogs were natural. Some were political fogs. Recently we saw patriot platoon leader McCarthy and patriot platoon leader Stevens firing at each other through a political fog, with a private and some others in a gully between, caught in the cross-fire.

It is an old, old story that thick political fogs settle down over America in the summer, every two years as regular as clockwork. In recent years someone has always found prospects of some foreign war to add to the regular political fogs that settle down over us. The army in full panoply is always asked to go on parade by whoever may be in command at the time. Veteran America is never as much perturbed as the participants in the sham battle expect him to be.

It is a basic feature of the democracy of America that we accept the COMMAND to run for a bucket of water from anyone in command for the moment on the ladder against a burning building. We do not stop to argue until the fire is put out. Democratic America accepts without question the commands of its officers in a battle. That is a basic tenet of democ-

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racy, Democratic America looks with disapproval on those who parade their self importance down the street with an empty bucket or brass chips on their shoulders after the fire is put out.

Democratic America looks with little favor on those who yell "Fire! Fire!" when there is no fire. Americana on the western prairies learned to suppress her nervous alarmists who would rush to start a "back fire" on the wide open prairie long before any fire endangered their homesteads.

In one week recently we visited an antiques show, an art gallery, and a display of "modern" art. A number of the artists were present at this display of their modern creations. We found them very interesting people to talk with. They were not mere artistic hep cats running loose with brushes and paint pots. Most of them seemed quite sincere in their careful attempts to create certain definite impressions. Several were glad to tell us just how they had proceeded with their compositions. Most of the explanations made some sense, whether the composition as a whole made much sense to most viewers or not.

We have a feeling that much of the popular confusion over modern art arises over the basic difference between "decoration" and "pictures." We also feel that many modern artists share this confusion with the public. Some of them are not sure whether they are dealing with design or with the picturing of some abstract thought.

Some of the classical musicians as "moderns" in their day merely labeled their compositions as a "study," perhaps with a serial number. Some of our classical painters labeled their creations merely something like "Blue Boy" because the subject was a boy and blue paint predominated. Perhaps if some of our moderns would simply label their compositions "curves and angles," "grey shades" or "study in parallels," more of us would be willing to give thoughtful attention to what they are trying to present to us. We strongly suspect that many of the "moderns" have more on the ball than they have been explaining to us.

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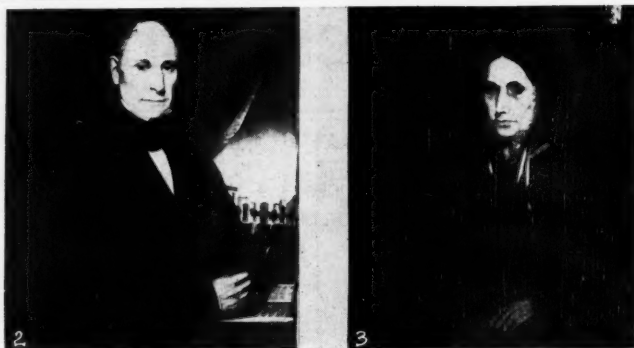
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Please mention HOBBIES when replying to advertisements

Do You Remember?

By E. E. MEREDITH

When no one ever heard of a sign-
"shoppe"?

When men wore stickpins in their
neckties?

When silk dresses were only for
Sunday wear?

When people drank their coffee out
of the saucer?

When youngsters could have a
whale of a time on a dime?

When the spittoon was kept handy
for guests in the home?

When at least one hickory chair
was to be found on the porch in all
kinds of weather?

When the grocer handled only one
kind of cheese and kept it under a
glass case?

When every family had a cobbler's
outfit and the head of the house did
the repair work for the family?

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25. Pine wash stand	18.00

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Blue Milk Glass cake stand "Cube" pattern \$15.
2 Amberina, deep russet coloring, D. Q. tumblers
each \$18.

3 Amber T. P. enamel trim tumblers each \$4.

"Cupid and Venus" compote \$12.

Calendar plates, tea-leaf, Bracket & Hanging lamps,
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Chandelier, oil lamps. jlyp

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Pink lustre teapot lid with forget-me-
nots and pink lustre band. 3 to 3 1/8"
outside diameter and about 2" high.

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Saints of St. Augustine

Being a brief report of the comings, goings and happenings
at the Lightner Museum of Hobbies, St. Augustine, Florida

*"A thing of beauty is a joy forever. Its loveliness increases; it will
never pass into nothingness."* —Keats

Conducted by CECIL ZINKAN

From the Guest Register

"Too much to see in one day," Jos. H. Jackson, Pennsylvania.

"Mirable Dictu," Mrs. M. D. Danney-berg, Kansas.

"The finest we have ever seen," Mr. & Mrs. Geo. Langeim, Rhode Island.

"Extraordinary," Mrs. & Mrs. R. E. Downing, Indiana.

"Almost unbelievable," Mrs. Arthur Thomson, Canada.

"Breath-taking!," Mr. & Mrs. L. Truett, New York

"A rare and interesting experience," Mrs. John Bruney, Colorado.

"So interesting and educational," Mrs. J. B. McCormick, Ohio.

"Enthralling!," Olive Nelson, Maine.

"Americana at its best," Mr. & Mrs. E. C. Ryan, West Virginia.

"Very interesting and diversified," Mr. & Mrs. Arthur Evans, New York.

"Nothing else like it," Mr. & Mrs. W. D. Carmichael, Jr., Ohio.

"Just fabulous!," Carol Davis, Florida.

"We certainly got our money's worth here," Edna & Harvey Stockley, California.

"Breath-taking splendor!" Lucy I. Honian, Iowa.

"So fortunate for St. Augustine," Mr. & Mrs. Felix K. Larken, Virginia.

"Most gorgeous we have ever seen," Mr. & Mrs. Thomas D. Palmer, Indiana.

"Super-super-super!," Mr. & Mrs. Roger L. Bracken, Massachusetts.

"Exquisite collection," Lisette M. Bogen, Wisconsin.

"Most unusual museum," Eva M. Barker, Massachusetts.

"Our second trip here—will be back," Charles & Margaret Hagen, New York.

"It was a rare privilege," Helen & Bert Wilbur, Illinois.

"Would not want to have missed this," Mr. & Mrs. Ed. M. Steele, Illinois.

"All you say it is," Mr. & Mrs. N. Groth, Ohio.

"Visited many museums in U. S. and Canada, but this is the best yet," Mr. & Mrs. Russell C. Gray, Oklahoma.

"Loved every bit of it," Mr. & Mrs. W. J. Gurm, Wisconsin.

"Very interesting and well arranged," Dr. and Mrs. G. F. McKean, Indiana.

"Just had to include this in our trip," Mr. & Mrs. C. F. Green, New Jersey.

"A very fine museum," Mr. & Mrs. A. Donahue, Canada.

"Most interesting and educational," Howitt C. Matthews, Montana.

"Waited a long time to see this," Eleanor N. George, Maine.

"Fantastic, but good!," Mr. & Mrs. Elmer Las, New York.

"Interesting—especially Music Room," Helda E. Eddy, Connecticut.

"A lovely art collection," Mrs. Eugene Cross, North Carolina.

"Wish I could stay a week," Frances L. Scott, Illinois.

"Fascinating!," Mr. & Mrs. G. M. Lightowler, London, England.

"Almost beyond belief!," Mr. & Mrs. T. E. Robinson, London, Ont., Canada

"The world should know this," David A. Crider, Michigan.

"The highlight of our trip!," Mr. & Mrs. J. H. Pelton, New York.

"Muy lindo todo," Mrs. E. Brown, Florida.

"Our second trip—more thrilling than ever," Mr. & Mrs. W. A. Van Bergen, New York.

"Better than last year—would appreciate more identification," Mr. & Mrs. O. P. Noe, Michigan.

"Never saw anything like it," Mr. and Mrs. Myron Sandler, Massachusetts.

"Time will not permit anyone to see all of the wonders of this Museum!," Mr. & Mrs. J. T. Kimberley, Ohio.

"May it live on forever!," Louise V. Anderson, Calgary, Alberta, Canada.

"Absolutely wonderful!," Mr. & Mrs. C. L. Weiner, Ohio.

"Words fail to express how wonderful it is," Mr. & Mrs. Ford Cramer, Michigan.



FRONT VIEW OF THE LIGHTNER MUSEUM OF HOBBIES Mr. Lightner purchased the building and presented it with his collections to the city of St. Augustine in 1947. Since that time the museum has become a mecca for collectors and dealers all over the country.

The Museum of Hobbies is pleased to announce some recent acquisitions from Mrs. Franklin H. Robbins of New York City. These interesting items belonged to her mother and are to be placed in the old costume room and other appropriate rooms in the museum.

Several old pieces of lace, all dress accessories,

Embroidered shawl with fringe, cream colored

Parasol—cream-colored embroidered taffeta, carved ivory handle,

Parasol—black taffeta, Unusual tortoise-shell comb with carved case,

Tortoise-shell combs (2),

Carved wood salad pieces (3),

Blue-enamelled powder case,

Indian anklets, gold leaf (3),

Baby dresses (2) worn by Mrs. Robbins in 1874.

Pearl tiara (replica) worn by Carlotta, wife of Maximilian—1832-1867).

Shell wreath—worn by Mrs. Robbins' mother, Mrs. A. Joubert de La Loge, on her wedding day in 1842,

Blue taffeta dress with ecru organdy and lace blouse,

Shirred organdy dress, ecru, trimmed with real lace.

The beautiful Casino of the Lightner Museum of Hobbies was recently the locale for the 4-day St. Augustine Home Show, sponsored by the local American Legion. More than sixty exhibitors occupied all of the available space, on both the lower floor and balcony. This show was another "first" for the Museum.



PORCELAIN

By D. TUDOR HARRELL

And yonder by Nankin, behold!
The tower of porcelain, strange and
old
Uplifting to the astonished skies,
Its ninefold painted balconies,
With balustrades of twining leaves,
And roofs of tile, beneath whose
eaves,
Hang porcelain bells that all the time,
Ring with a soft melodious chime;
With varied tints all fused in one,
Great Mass of color, like a maze
Of flowers illumined by the sun.
—Longfellow-Keramos

The history of porcelain dates from the manufacture of hard porcelain from kaolin during the Han dynasty (206 B.C.-A.D. 25).

Several dynasties noted for some special color of porcelain were Tsin (265-419) for blue, Suy (581-618) for green, etc.

Decorative painting was not used until the Yuen dynasty (1260-1368). Few specimens of Chinese pottery are older than the reign of Kang-he (1661-1721).

Porcelain manufacturing was introduced into Japan from China about 1513. Attempts at its imitation in Europe resulted in the manufacture of a transparent porcelain in Venice in 1470 (no specimens known—Funk & Wagnalls Dict.). A translucent ware was made in Florence during the period 1575-1580 called Medici porcelain.

Other experiments in France resulted in the discovery of artificial soft porcelain in St. Cloud, by Chicanneau in 1695. Other French porcelains were Vincennes (1745-1756) and Sevres 1756.

True hard porcelain was first made by Friedrich Bottger in Meissen Saxony in 1707. Factories were later set up in Vienna in 1720, Berlin 1751, St. Petersburg, 1758.

There are three classes of porcelain:

1. Hard porcelain in which the principal ingredient is kaolin, combined with a siliceous material and the glaze is of a similar composition.
2. Natural Soft Porcelain, a composi-

tion of sand, niter, gypsum, salt, etc.

3. Artificial Soft Porcelain with a body of natural clay, suspended in a fluxing material artificially prepared.

Under Class 1 comes:

Amstel—Holland, 1720-1810.
Berlin or Royal Berlin—Prussia, 1751.

Brandenburg—Prussia, 1713-1719.
Budweis—Bohemia (modern).
Caen—France, 1793 to about 1800.
Capo di Monte—Naples, Italy, 1736-1821.

Chantilly—France, 1803.
Cookworthy, England (Wm. Cookworthy) — Plymouth, England 1768-1771. Bristol, England 1775-1781.

Copenhagen—Denmark, 1760.
Dresden or Meissen or Royal Saxon—Saxony, 1707

Japanese or Arita or Imari—Arita, Imari, Province of Hizen, Kyoto, Kaga, and Satsuma. (These are called Hizen pottery, Kyoto pottery, Kiyomizu Pottery.)

Limoges—France, 1779.
Lowestoft—England, 1780-1802.
Sevres—France, 1756.
Swansea—Wales, 1804-1820.
Vienna—1720

Under class 2 we find:

Natural Soft Porcelain
Bow—London, England, 1744-1775.
Chelsea—England, 1745-1784.
Derby—England, 1750-1848.
Swansea—Wales, 1817-1820.
Worcester — England, 1751—to date.

(called Royal Worcester prior to 1788)

Under Class 3 (Artificial Soft Porcelain):

Chantilly—France, 1735-1803.
Limoges—France, 1773.
Luneville—France,
Sevres—France, 1756.

Among other varieties of porcelain are:

Belleek Pottery—

A very thin ware, decorated with a pearl-like lustre, laid over the glaze suggesting the interior of shells. It was named for Belleek, Ireland, where it was first made.

Hybrid Pottery—

A ware made in imitation of Oriental Porcelain, and contained some kaolin.

Imperial Yellow—

A Chinese hard porcelain having a uniform yellow glaze. This was originally made exclusively for Imperial family and the Court.

Ivory Porcelain—

A ware having a surface resembling ivory, produced by depolishing the vitreous glaze.

Mandarin Porcelain—

A Chinese porcelain highly decorated with figures of mandarins in official robes.

Nankin—

Blue China.

Parian Porcelain—

A fine variety of hard porcelain used for statuettes and base reliefs so called for its resemblance to Parian marble.

Reaumur—

A vitrified glass made in 1739 by Reaumur in St. Cloud, France, representing soft porcelain.

The Porcelain Tower, or the famous tower of Anking, China, was nine stories high, or 2000 feet, and was covered with porcelain tiles. It was erected in 1413-1442, and destroyed by the Taipings in 1853.

Stein Collector

Victim of Thief!

Hal L. March, Brattleboro, Vt., urgently requests that HOBBIES readers be on the look-out for anyone offering a large amount of beer steins for sale, especially in lots, to dealers.

Seventy antique steins and tankards, valued at approximately \$2,000, were stolen from his summer home on Newfane Hill, the early part of May. Among those missing from the collection were a pewter stein made in 1640 and some musical steins along with others; most of them Mettlach. This constituted the better part of a fifteen-year collection.

Do You Remember?

When a man who visited the saloon more than once a day for a "growler" was spoken of as a "can rusher"?

When a daily chore was the emptying of the ice box?

When a picture of the Battleship Maine hung in the parlor?

When bicycle races were a feature of fairs and big celebrations?

When a package of sen-sen was a must for the young man on Saturday night?

When "I Didn't Raise My Boy to be a Soldier" was one of the popular songs?

E. E. M.

MRS. HERBERT LANDICK

Paul Revere's Town—Canton, Massachusetts

(15 miles South of Boston)

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SPECIALIZING IN 19th CENTURY ART GLASS

All Types, All Prices—For Beginner or Connoisseur.

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Ask for what you want please.

EVERYTHING OLD, AUTHENTIC AND PERFECT.

NO JUNK, NO FAKES, NO MISREPRESENTATIONS

Note: If you are not familiar with this colorful, hand-blown glass, refer to September, 1949, HOBBIES Magazine cover and article for detailed descriptions

PICTURED:

For the advanced collector,
all the rarest and hardest to
find.

AGATA (Mottled New Eng. Peachblow).—and folks, if you haven't seen the BEST, you have NO idea how beautiful it is! I select Agata only when it has mostly the deep rich rose and not much white. The mottling is secondary. Some like a lot,—some like a little,—but folks, do you want to know the truth? In another year, or less,—there won't be ANY AGATA!

PLATED AMBERINA—covered creamers or syrup jugs, and two tumblers all in the richest, deepest coloring.

IT. WASHINGTON PEACH-BLOW.—Three beautiful examples, all at one time. Yes, the footed bowl has a BERRY pontil.

CORALINE M. P. SATIN—six paneled 9 1/2" vase is by WEBB, — bright, beautiful Robin's Egg Blue. D. Q.—camphor feet,—the yellow beaded coraline work in lavish sprays of "wheat." Believe it or not,—I have a matched PAIR, \$190 pair. OTHER fine examples of Webb satin glass, mostly in unusual colors.

APPLIED-WORK VASES—two extra fine ones (expensive) in FLAWLESS condition (we seldom find perfect specimens of this difficult hand-blowing technique. See COVER of Mrs. Lee's ART GLASS book for a simpler example). I can offer you also a flawless 7" vase shading deep rose to pink;—appld. blue and white flower, amber stems and leaves, \$38.00. (Not pictured.)

NOT PICTURED:

AMBERINA, signed LIBBEY vase,—most glorious fuchsia coloring I've ever had,—flared top, pedestal base,—coloring so rich in this it turns to VIOLET at folded base edge! 8" high—\$56.00.

BURMESE (my own first love, folks)—look at page 110 photograph in my last NOVEMBER '53 HOBBIES feature article on Burmese. DO you want some similar item in modest price range? Write me specifically which type you want, and if I have it, I will describe in detail. (Stamp appreciated.)

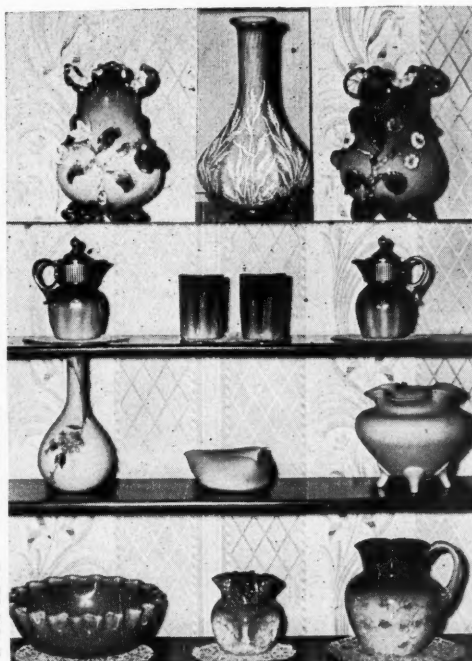
FOR INSTANCE: Burmese Vinegar CRUET, matching ribbed Burmese stopper, typical early Mt. Wash. coloring, \$132.00.

OR: extra fine Toothpick Holder, sq. top, rounded body,—rare DIA. QUILTED \$38.00.

ALSO: Always something choice here in a really fine Burmese FAIRY LAMP,—from the simplest style to the more elaborate.

PAIRS also. Write me your special wants in BURMESE,—either Mt. Wash. or Webb.

CARVED CAMEO GLASS—Extra rare,—a glorious blue Webb CLARET PITCHER! All-over



Morning Glories, stems and leaves in snow white. Orig. fine pl. silver collar, hinged cover and handle! A real find at \$170.00 Also, EXCEEDINGLY RARE,—a flat-bottomed BOAT 12" long, 4 1/4" wide, in signed Webb cameo, rich frosty rose with lavish snow white floral carvings. ALSO: Beautiful Webb cameo vases, some signed, some unsigned,—various prices, from \$50 up,—mostly UP. ALWAYS—I have CHOICE items in signed FRENCH cameo for the more modest collector,—and this is the field I recommend and have been suggesting for many years. Why THROW AWAY \$2 here, \$3 there for some piece of downright JUNK!! Do a little "dieting" for a few weeks in your collecting, then buy something WORTHWHILE in fascinating FRENCH signed cameo glass! Remember: ONLY THE BEST IS A BARGAIN!

CROWN MILANO—just one or two SIGNED lovely examples.

IRIDESCENT or "METALIZED" TYPES: I offer only the SIGNED and the BEST in HAND BLOWN—Aurene, Durand, Loetz, Kew Blas, Quezal, Tiffany, etc. WORD TO THE WISE: This field of collecting right now is a "sleeper"! The old-timers have all makes and you NEW collectors are not yet aware of the immense value, beauty and fascination to be found at comparatively modest prices NOW. Why wait till EVERYONE is awake to the

possibilities? The prices skyrocket then. (Remember, please,—this is NOT that cheap. MACHINE-MADE "carnival" glass mislabeled "Tiffany" in error by so many! Collect that stuff if you LIKE, but DON'T call it "Tiffany"!)

LUTZ—some call this type "Lutz AMBERINA," look at Mrs. Lee's Art Glass book, plate 29, lower row,—I have a choice but reasonably-priced star-shaped bon-bon dish, low pedestal base with BERRY pontil—5 1/4" flared top, 3 1/4" high—PINK with CANARY applied threading, and DIA. QUILTING makes it SHIMMER like PINK GOLD! This has 3 flat flakes (small) UNDERNEATH the base edge where they don't show,—so I can sell for \$38.00!

PEACHBLOW—A thrilling find! The rare and beautiful WEBB Peachblow,—dull satin finish, fluted SHELL-shaped bon-bon dish, 5 1/4" wide across top flare (frilled); 2" high. Fine even texture, glorious deep coloring, \$34.00. (Hope to get 2 or 3 more of these later.)

ALSO: I try to have at least one fine example of the other authentic peachblows in stock,—so write me your wants, folks, in Cambridge, New Bedford, Wheeling, Sandwich and English (Webb).

PITCHER COLLECTORS!—I have some exceedingly rare ones in stock now,—but they won't stay LONG,—so WIRE me which you want:

1. Carved Webb Cameo CLARET PITCHER (covered)—see under CAMEO.

2. Webb CORALINE PL. SATIN.—THUMB-PRINT—in all-over beautiful deep HEAVEN-blue,—camphor reeded handle,—this one is 6 1/4" high. Coraline work is in WHEAT pattern.

3. RAINBOW-STRIPED, frosty UN-lined satin, pink, pale yellow, and frosty alternating ribbing; reeded camphor handle,—this is 5 1/4" high, 4 1/2" wide. A fat 11" DARLING!

4. M. P. SATIN, dark rose to pink D. Q. 4 1/4" h., 3 1/2" w.

5. CASED ("overlay") 7" Pitcher-Vase, flared fluted top,—ped. base,—shades deep rose to pinkish white, — APPLIED hand-blown blue and white flower,—amber stems and leaves, \$38.00

6. LIL' SWEETHEART creamer,—heart-shaped, Webb pl. ivory satin,—appld. clear canary base and handle,—frosty canary lining.

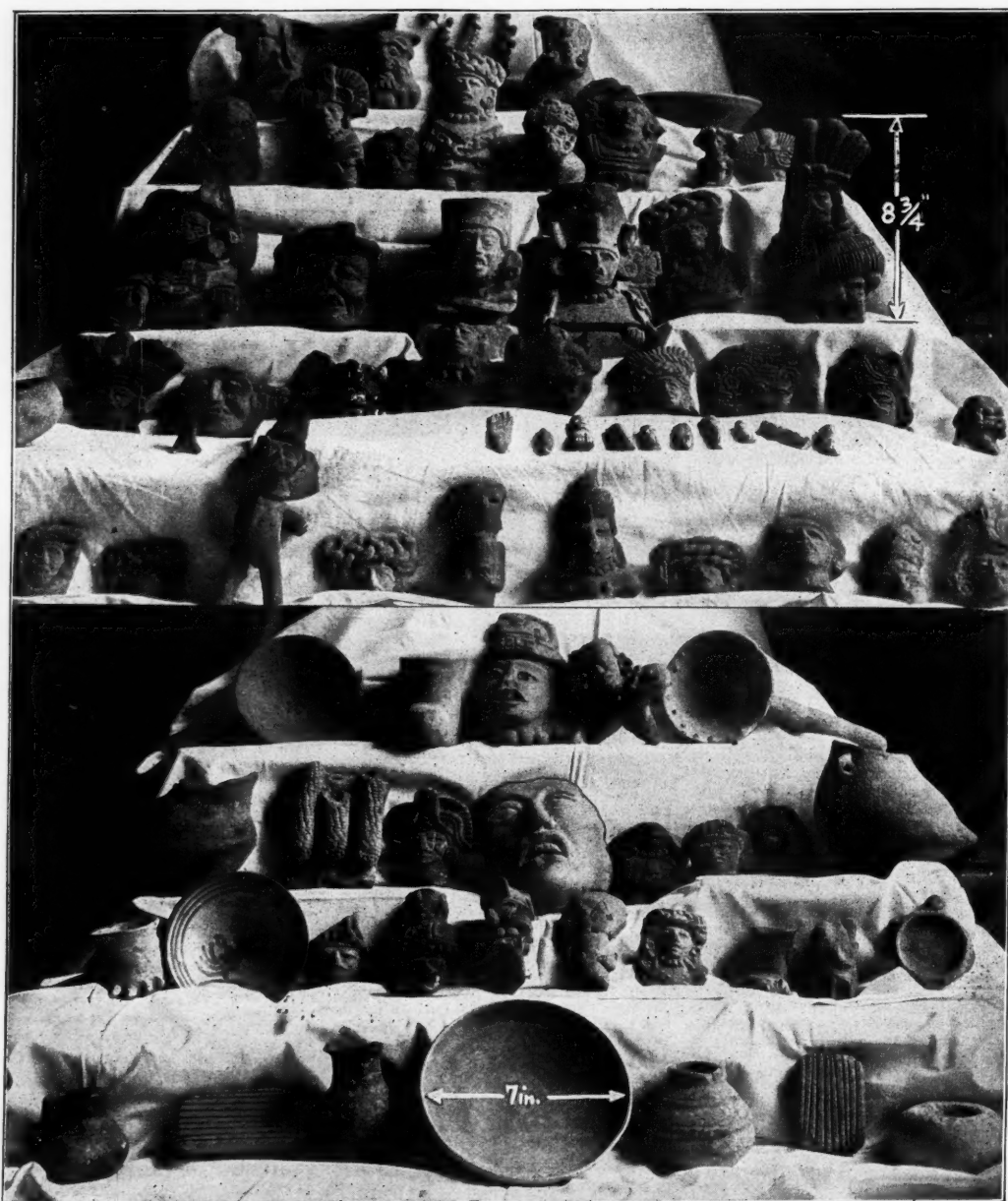
ROSE-BOWL COLLECTORS!—If you are ready now for the VERY rare ones in finest types of colorful old art glass,—I have just a few beauties in Webb BURMESE; one rare TINY size in richest coloring, dull satin finish WEBB Peachblow w/COIN GOLD flwrs. and butterfly! One darling small one in SIGNED AURENE gold w/flared rippled top! And for the advanced collector who thinks he or she has EVERYTHING,—a multi-striped Rainbow M.P. (Get ready to "mortgage the old home," folks if you want THIS one! Yes, I looked and looked and sighed and finally wrote my check. Just couldn't live without it. Hoping you are the same . . .)

WANTED TO BUY: M. P. Satin Rose Bowl, raindrop pattern,—all-over Heaven blue, about 3 1/2" wide and 3" high. Must be FLAWLESS. (Plain top edge or crimped-in edge O.K.)

TOOTHPICK-HOLDER COLLECTORS!—Two or three rich-color BURMESE, including the hard-to-find THICORNE (folded edge) in rare DIA. QUILT.

ALSO: exquisite little WEBB M. P. SATIN ruffled top, (flared),—appld. fr. BERRY pontil base!—striped pink M. P. inside,—white outside,—sits in its own fine little silver holder!

WRITE ME YOUR SPECIAL WANTS, FOLKS in the fast-dwindling supply of old, HAND-BLOWN 19th Century Art Glass. Demand is INCREASING,—Supply is DECREASING,—so what happens? Prices continue UPWARD,—not downward. Just the old law of SUPPLY AND DEMAND. So wake up, folks, before it is too late,—this is GOOD SOUND ADVICE,—and it is FREE. AMEN. slv



Pottery Objects of the Ancients

Note primitive man's concept of head-dress, ornament, etc. Of special interest is the pottery in the form of three ears of corn on the third row from the bottom.



• The Phoenixville factory was in its heyday during the early 1880's.

• The Atlantic and Pacific Tea Company caused a boom in the Phoenixville plant, when in 1880 they placed a large order for Majolica to be used as premiums with baking powder.

• Majolica in the United States received impetus also because the brightly colored pieces were ideal for gifts.

• Majolica ware was made by applying colors to the clay mixed with the glaze, with a brush or by dipping or by both methods, the colors being soft blended easily at a temperature somewhat higher than the usual enamel or overglaze heat, and thus beautiful effects were secured.

Pointers for the MAJOLICA Collector

• Majolica is one ware that can be repaired easily, if it comes chipped.

• Some collect only Etruscan Majolica as it is one of the few kinds that is marked, and consequently easily distinguished as old.

• One of the most popular patterns in Etruscan is the shell and seaweed design.

• The English Majolica is also considered very good.

• Majolica is versatile ware and will fill the requirements of both the collector who wishes decorative cabinet pieces and the practical person who wishes a usable table service.

• Probably scarcest in table services of Majolica are the cups and saucers. As every housewife knows, cups and saucers are the first things broken in a set of dishes.

• Majolica products of the famous Phoenixville, Pa., factory of Griffin, Smith and Hill, were marked in one of these three ways:

"GSH," "GSH" surrounded by the words "Etruscan Majolica," or with only the words, "Etruscan Majolica," or with one word only, "Etruscan."

• It is said that more pickle dishes of the begonia leaf design were manufactured here than any other style.



News of the World's Antique Mart

During an intimate and significant chat about world affairs, the noted French philosopher, historian, political writer and prime minister Francois Guizot asked James Russell Lowell, famous American writer: "How long do you think the American Republic will endure," Lowell answered, "So long as the ideas of its founders continue to be dominant." Guizot in reply simply, "I agree with you."

"All men are created equal," "Life, Liberty, and the pursuit of Happiness," "free and independent," "pledge . . . our Lives, our Fortunes, and our sacred Honour." Such as these were the ideas of its founders and the conversation between the two illustrious men is as important today as its significance was in the "New" life emerging out of the chaos of oppression and domination.

The birth of Freedom in a new world, insistent upon being proclaimed, culminated in the Revolution that was no story book idyl or vague class room history lesson but the hard, cruel, self sacrifice of men bent on allegiance with God.

The lantern that hung in the old North Church of Boston that signaled Paul Revere to his ride through the night to warn the farmers and Minute Men of the coming of the British was the first torch of freedom that, as a symbol of America, has never been put out. At Concord "the shot that was heard around the world" proclaiming the Revolution has never ceased reverberating. We can hear it today above the tramp of soldiers feet, and hearing it is important to remember.

July 4th, 1776. At sunset the members of the old Continental Congress filed out of the Hall of Independence. The Declaration of Independence had been signed with the signatures that have become immortal. Composed and written by Thomas Jefferson, chairman of the committee appointed to prepare it.

Benjamin Franklin, John Adams, Roger Sherman, Robert R. Livingston and Thomas Jefferson, it was now accepted by Congress and would be proclaimed as a living fact. A crowd gathered around the steps of Independence Hall as the men emerged to discuss the great event, among them the Indian who was to bear the Declaration to the Camp of Washington. The final step had at last been taken, there could now be no turning back. The Revolution was on in earnest.

The voice of Patrick Henry still thunders through the ages. The execution of Nathan Hale whose dangerous missions into the enemy country

for Washington ended in the taking of his life and the immortal words at his undaunted passing, "I regret that I have only one life to lose for my Country." This should humble us.

Ethan Allen of Vermont raised, by his own initiative, "The Green Mountain Boys" and marched against Ticonderoga taking the Fort "in the name of God and the Continental Congress."

And what of George Washington, the gentleman from Virginia, a soldier trained in the Indian wars, appointed by Congress the general of the Continental Army. The important factors of Time and Research have made valid the popular American belief that Washington won the war. "With an inferior force given to deserting him each year as winter came on, with jealousy and conspiracy often within his own staff, and with a Congress continually insolvent, and hence unable to give him adequate support, men and supplies he held steadfast before the finest troops in the British Army for more than six years.

Frederick the Great said of him: "Washington's successes between December 24th, 1776, and January 4th, 1777, were the most brilliant in military history." Washington had patience and a firm hand, he inspired confidence and respect, he was fair and he had rare personal charm. It is said of him that by these qualities surrounding his genius as a commander, "The Revolutionary War was accomplished."

Time—July 4th, the 20th Century. Place—America. Action—A Holiday, Fun, Fireworks, Parades, Picnics. Millions of flags, bunting that festoons the land from coast to coast. Crowded roads, spun sugar, pop corn, hot dogs, lemonade. The Town Square with its pitcher of ice water and magnificent orator. City parks packed to capacity, the grandstand with its celebrities before which pass miles and miles of Parade, Auto Races. "The Rockets Red Glare." The cemetery came to life. The casualty list . . . "As the news of the Declaration spread throughout the colonies, many marked the event with public celebration and merry making, but others were left sobered and thoughtful by the solemnity of the words they read and the finality of the step that had at last been taken."

On July 8, 1776, the great, now immortal, bell of the Revolution rang out with conviction summoning the people to the first public reading of the Declaration of Independence. The eloquent sound of the bell in word-

less majesty was saying over and over, "Proclaim Liberty throughout all the land unto all the inhabitants thereof." This stirring, wordless message was made articulate for all time in this inscription engraved upon our Liberty Bell.

Three soldiers marching with rifle and drums. Three generations of our ancestors, grandfather, father and son clothed in rags and glory. "The Spirit of 1776." Marching, Marching, straight into today, "Lest we forget, Lest we forget," for it is important, very important, to remember.

June proved to be a joyous time of "happy occasion" shopping that brought many guests to the Mart intent on gifts, but who lingered to pursue their own interests and delight in this Antiques World which for many was a first-time experience. These new friends together with our usual group of dealers and collectors made a busy and enjoyable month. Among these guests were: Mr. and Mrs. Francis Regan of the Stamp and Coin Shop, North Platte, Nebr., Also Essie Schulze and Mildred Bell of the Picket Fence Antique Shop, San Antonio, Tex.

Florence H. Bart from San Francisco, Calif., was in on her first visit. Mrs. Bart has been an enthusiastic subscriber to HOBBIES magazine for some time and was anxious to visit the Mart. She expressed her pleasure in the shops here and wrote in our guest book, "I look forward to my magazine each month. I really find it useful."

Tony St. Clair of "This and That Shop," Bluefield, Va., came in to look for "This and That" with summer tourists especially in mind who will be stopping by to browse and buy in this attractive shop.

Mrs. Healy of Minneapolis, Minn., was here on one of her usual visits to add to her collections and the furnishings for the beautiful colonial home which she and Mr. Healy built to their liking and furnished with antiques. These treasures have been selected over a period of time while having fun "Antiquing" in various quaint places during their travels. Their special news of interest at the present time is that Mrs. Healy has opened an antique shop in her home—another example of a modest collector turning "Professional." The new shop

is called Healy Hollow Antiques and is opened by appointment only. Mrs. Healy plans to make frequent visits to the Mart and her ads for the swank new shop will soon appear in HOBBIES magazine.

C. S. Craven of Kansas City, Mo., came in for a visit at the offices of HOBBIES while on his recent visit to the Mart. Mr. Craven is a collector, geologist, lapidist and business man. While visiting with us he reminisced about his father, Stuart Craven, financier and trainer of elephants for noted circus men such as Barnum and Bailey. It was a privilege to have this intimate picture from life inside of a "big top." Mr. Craven, an octogenarian himself, says that his mother Mrs. Lilly Craven Larwell, at 102 is hale and hearty.

Gretchen Thomas of W.M.A.Q. station was in for a pleasant time of browsing and visiting with the Martians.

A. P. Kramer, antique dealer of Kansas City, Mo., also Don V. Mansfield, collector from Los Angeles, Calif., made their first visits to the Mart.

Mrs. E. C. Scott and daughter Polly, collectors from Bloomington, Ill., visited the offices of HOBBIES and the Mart during their recent visit to Chicago.

Ann and Elsie Edwards of Glendale, Calif., are young collectors who came to browse, "feeling their way among the labyrinth of interesting things" until they are sure which subject interests them most for future specialization.

Stan J. Malecki of Pound, Wis., is an enthusiastic collector of old hat pins. He visited the offices of HOBBIES on his recent visit to the Mart to express his pleasure in having found several rare pins in the Mart shops and to tell us about his collecting which has become his absorbing interest.

Mr. Malecki is a veteran collector of many years and many kinds of antiques but a chance introduction to the hat pins of earlier days concentrated his attention on collecting the pins in preference to anything else. While hunting some rare specimens for a collector whose hat pin collection is probably the most outstanding in the country, he became so enamored of the beautiful pins which he had successfully tracked down for her that he decided to collect them in the future for himself. He has already obtained about 200 unusual pins among which one of the most unique is a very old pin with ornament about the size and shape of a small marble. There is a tiny hole in one side through which one looks as in a penny arcade and the eye is greeted with the words, "Honeymooning at Niagara Falls," and four different views of the great Falls. These must be of almost microscopic size but appear to be about three inches square to the one "viewing the Falls."

Next in favor is a pin mounted with

a solid silver statuette of Buffalo Bill on horseback complete with his famous big cowboy saddle, enormous hat and immaculately turned mustaches.

Mr. Malecki has found a most satisfactory way of displaying his specimens. He looks for old vases of the proper shape and size which must be collector items of the same decade as the pins. He then fills the vases with sand and covers the top with velvet. The pins are stuck through the velvet into the sand to resemble bunches of flowers. The sand has proved the perfect ballast for keeping the metal "bouquet" from being top heavy and also keeps the pins shiny and clean.

Mr. Malecki is a member of the Wisconsin State Hobby Club and a charter member and organizer of the Badger State Hobby Club.

Mrs. G. Osborne Braun, Anamosa, Ia., visited the offices of HOBBIES and spent several rewarding hours in the Mart. She told us of her most interesting collection of family heirlooms, all dating prior to the Civil War. Though modest in size her collection covers a large variety of subjects which include rare pieces of glass, china and antique jewelry.

Among the jewelry are two rings which are highly valued. One is a diamond ring in an old-fashioned basket setting and the other is a unique onyx ring with setting shaped like a golden flower of many petals. Of special interest also is a wall piece which is designated as having belonged to Abraham Lincoln.

The many friends of Marcella Lynch will be glad to know that she has recovered from her illness and is back in "A Covered Wagon" after several weeks of absence. Miss Lynch has just come into the possession of a private collection of samplers. They are from many different European countries and inscribed in many languages. There are included exquisite landscapes, flowers and figures done in such fine embroidery that the stitches are hardly discernible. Some are signed with the artist's name and a few have the tiniest beads in border decoration. They are dated in the seventeen and early eighteen hundreds. A particularly fine piece is engraved "E. Bronn Aldrich School 1790" and a memorial memento of a soldier, pictures his grave, his shaggy dog watching longingly, his guns and other military effects beneath which is embroidered "Médor, 1836," with an appropriate tribute in French. All are appropriately framed and hung for special exhibit.

In the Rose Weber shop there is on display a most unusual Daisy and Button amberina and deep fuchsia covered butter dish with matching plate. Also a rare trinket box of Limoges enamel in the shape of a grand piano with raised top. Intricate and beautiful miniatures cover the "piano" on all sides and on both the upper and under side of the raised top.

Bea Lilley has a most amusing and valuable nodding figure of German

porcelain made some two hundred years ago. The lady has straight blond hair knotted on top of her head and is clothed in a full dress of blue and white Flowering Onion pattern. She is seated at a melodeon playing and singing. Her hands and tongue move as she reads the porcelain music spread out before her.

The Loft is displaying a dated 500-year old harem serving table from the North of Africa. The ebony standard is intricately carved in delicate, all over lace-like pattern and the huge round brass tray top is removable for the serving and clearing of the courses of food. This tray was carried by two slaves, one on either side, and deposited on the low standard in front of the cushion seated or reclining diners. It is etched in symbols and script that form a shimmering pattern over the entire surface.

Vickie Buck is fortunate in having acquired one of the rare and mystic ball within a ball ornaments of carved ivory sacred to significant Chinese ceremonies. This ornament is hung on the little finger of the eldest daughter of the Chinese Imperial Family at certain religious and state occasions. It is about ten inches long with the sacred balls in the center, and includes a loop at the top for the royal finger to slip through. The mystic powers are concentrated in these four balls that are intricately carved one within the other from a solid piece of ivory, a feat that has remained unexplained to later generations.

The Stein Mart has many more valuable pieces for the delight of the collector. Among the many magnificent steins just added are two in solid silver made in France 250 years ago. The intricate pageantry of the raised "moving" figures is of the exquisite workmanship that is appreciated by the connoisseur. One of the steins is decorated with allegorical figures of the ancient love feast and the other is completely covered with many adorable cherubs and cupids. The handles and cover ornaments are superb miniature figures.

Of an entirely different mood is a large pewter stein with all over design of inset Germanic coins, each one a collector's item, if unmounted. These coins are of the separate Germanic states, before the Federation took place in 1871 and the Republic of Germany was formed.

The Becker shop has a large eighteenth century French jewel casket of considerable value. The five panels which comprise it, are each a lovely painting in brilliant coloring of figures with scenic background done in Limoges enamel on copper. The intricate silver frame work of the box forms an individual frame for each picture and is of the old school of ornamentation elaborately decorated with cherubs in various positions. The panels are signed L. Coblentz.

Charles Marston has returned to his shop from his western trip which in-

cluded the Sioux Falls, S.D., Antiques Show for the benefit of the Crippled Children's Hospital. Among the rare "finds" acquired on his pleasure and business trip are several ink wells to add to his personal collection. The group now contains about thirty wells including a rare and realistic camel on bronze. Another bronze well represents a tree stump surrounded by tiny mushrooms with a most intriguing elf seated on the cover. There is an especially constructed traveling ink well and wells of china, porcelain and cut crystal. One that is especially admired is a double ink well of old Delft. The collection will be on display for the month of July.

John Webster Knowles of White Rooster Antiques, White Plains, N.Y., wrote in our guest book, "Quite interesting Mart!" and Joseph Snaggle of Ipswich, Conn., wrote, "Very charming people."

Mr. and Mrs. D. G. Gast of Stratford, Ia., wrote, "We enjoyed the Mart so very much. It is certainly an education to see this wonderful display of antiques merchandise."

Queen Eleanor Estes

Out-of-town visitors who registered at the Mart last month included:

F. C. BRECKENRIDGE, Washington, D.C.
MR. & MRS. J. M. Fagan, Illinois
W. REKBEIN, Wisconsin
MARY BELL, Illinois
O. S. ABBOTT, Illinois
MRS. ROBERT C. HUBB, Missouri
MRS. ELLEN ARCHER, Missouri
MRS. R. S. SIMMS, Missouri
MRS. CATHERINE MONROE, Missouri
A. P. KRAMER, Missouri
MRS. H. R. FRITZ, Missouri
JOSEPH SMAGGIE, Connecticut
GEORGE L. SETMAN, Pennsylvania
JACQUE EDWARDS, Pennsylvania
MRS. J. C. KJERNER, New York
H. O. MOLINE, Missouri
H. J. IDE, Wisconsin
JOHN WEBSTER KNOWLES, New York
GRETCHEN THOMAS, West Virginia
MRS. JACK H. ALLEN, Oklahoma
MR. & MRS. HAROLD E. ROSHAN, Ohio
GERALDINE KAUFFMAN, Indiana
EDNA GILBERT, Ohio
MARY JANE RHUDE, Ohio
MRS. CAROLINE BRADY, California
MRS. WILLIAM E. SEAMAN, Michigan
FLORENCE H. BART, California
B. E. SENICA, Illinois
BURT C. EGE, Minnesota
MRS. E. L. FULLER, Kansas
ESSIE SCHULZE, Texas
MILDRED BELL, Texas
MRS. HARRY LONGSWORTH, Ohio
MRS. E. B. JONES, Ohio
MR. & MRS. K. E. HEEREN, Arkansas
MRS. ARTHUR M. BRAUN, Iowa
MRS. HERBERT O. WILLBORN, Texas
MRS. & MRS. C. FRANCIS RAGAN, Nebraska
ROBERT W. SHIELDS, Tennessee

MRS. H. R. JOHNSON, Pennsylvania
JAKE MINOSKY, Iowa
MR. & MRS. EDWARD WACHHOLZ, Illinois
MR. & MRS. D. G. GAST, Iowa
MRS. R. BRITZ, New York
MRS. A. ERLI, Indiana
MRS. C. BARKER, Indiana
MRS. BERNICE COAD, Oregon
MRS. M. BOWER, California
MRS. JOHN CLEAVER, Oregon
MR. & MRS. JOHN SHAFER, Montana
J. DEVINE, Connecticut
L. W. WILLEY, Maryland
L. H. ARMANTROUT, Indiana
MR. & MRS. J. K. SILVERMAIL, New York
EDITH MAE FATH, Pennsylvania
ETHEL SABO, Pennsylvania
MRS. D. J. DONAHUE, Minnesota
MRS. G. R. COX, Illinois
MARY S. BUCKINGHAM, Iowa
GEORGE R. PORTER, Michigan
MRS. HARRY KING, Illinois
MRS. GEORGE F. HOWE, Illinois
MRS. KRISTENE NSORTH, Denmark
CATHERINE SLEEP, Victoria, B.C., Canada
J. LISLE LANFER, Illinois
FRANK JONES, Washington, D.C.
HARLEN CASTLE, Washington, D.C.
MRS. EDGAR LITTMAN, Missouri
MARGARET PAAPE, Minnesota
MR. & MRS. CARL J. LASKA, Ohio
ELEANOR D. ANIELSON, Minnesota
T. W. DRURY, Michigan
MR. & MRS. W. A. BARNIFF, North Dakota
T. L. SERRES, Wisconsin
ANOLA SHRACK, Indiana
MRS. K. S. GOFF, Illinois
MARY NYE HOLMES, Indiana
MRS. HILDA JAMISON, California
MRS. JAMES C. BYERS, California
MRS. J. BUDGE, Oregon

Paperweight Executive

By MADELON MURRAY

A small, scratched flower paperweight still holds a place of honor for a Des Moines, Ia., executive—even among richer weights of the Baccarat, Clichy, St. Louis, Sandwich and White Friars glass factories.

Twenty years ago this flower paperweight was the only thing that could catch the eye of Ralph L. Jester in a Chicago antique shop.

Jester, a Des Moines real estate businessman, was "antiquing" with friends from Chicago when he noticed this weight and bought it. Since then, Jester has become interested in paperweights and has acquired a large collection. It consists of French, British, early American and modern weights, all prominently displayed in his living room.

In a case at one end of his room, are his beautiful French paperweights. These French weights are a little over 100 years old. They include weights from the French glass factories of Baccarat, Clichy and St. Louis.

Among these French weights is probably the most exquisite of all those in Jester's collection. It is a weight with a beautiful Baccarat butterfly. The paperweight shows the quality of workmanship from the

Baccarat factory. The glass is smooth and without imperfections. Where the pontil rod has been removed from the base of the weight, it has been further perfected by a cut glass design.

Another Baccarat weight has the inscription "B 1847" in red and to one side of the design. This is the date when it was made and the factory's initial. A goat, the devil, a horse, a rooster and even an elephant appear on cross sections of canes in this weight.

Jester's collection gives evidence to the wide range of subject matter of Baccarat weights. Besides those mentioned, Jester has a Baccarat mushroom, pansy, and a star weight. The latter appears to be a daisy chain made of small flower set ups. On closer examination it can be seen that these flowers are actually groups of small stars.

Realistic looking fruit is in the center of another Baccarat weight. This fruit weight has a latticino background. The lightly colored fruit is set on a backing of dark green leaves.

Mr. Jester, however, cannot appreciate the quality of this green. For to his color-blind eyes the leaves just aren't green.

That's one reason Jester became so interested in collecting weights. "I can enjoy the designs even though I can't distinguish the reds and greens," he said.

He can, however, see the brilliant blue of a sulphide weight. This cameo paperweight has a picture of Napoleon III and his wife Eugenie on it. It has a blue base which is reflected to give the illusion that the whole weight is of the same bright blue—a striking contrast to the white figures.

This is also a French weight. It was made in the Clichy factory. Clichy creations can be distinguished by the pink or white rose that is the symbol of their factory.

Other weights from Clichy are a swirl, a flowered and faceted weight. This faceted weight has the colors of purple and yellow in it which, according to Jester, is very unusual in Clichy paperweights.

From the third famous French factory, St. Louis, Jester has a crown weight. This is a paper weight that is hollow inside and has been used as bases for shot glasses, vases and door knobs.

American weights also have their

place in the Jester display case. During his vacation trips, Jester is constantly watching for unusual paperweights to expand this collection. Last summer when he visited Boston he found what he believes to be an early American weight. It resembles those made in the Millville factory in New Jersey 100 years ago. Jester found the weight in a country store just outside of Boston. This weight has a lighthouse and ship in it with the inscription, "Light of the World."

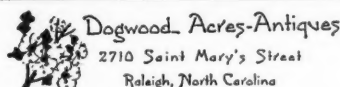
Another early American weight is one from the Sandwich factory of Massachusetts. Made about 1830, this weight has a flower in it of a deep, rich blue that has the texture of velvet. Drops of dew run from the petal of the flower.

On the Jester bookcase sits an ink well that has a paperweight bottom and a paperweight stopper. Mr. Jester said these are from England. Called White Friar, they are coarser than the delicate French weights. Jester also called attention to the flower set ups of this factory. They are elongated when observed from the top of the weight.

Of course, for Ralph Jester none can replace that small, unknown weight from a Chicago antique shop. It was the starter for his enjoyable hobby. No wonder it's still honored among the Baccarats, Clichys, St. Louis, Sandwich and White Friars.

Ball and Ball Has Fire Loss

Fire destroyed the main factory building of Ball and Ball, Whitford, Pa., on June 3. Fortunately office records, showrooms, and finished stock were in a separate building and therefore were not destroyed. They have a temporary shop in operation and will carry on business as usual with as little inconvenience as possible. Tentative plans are being made to construct a larger, fireproof building of colonial design, to take the place of the former one. Ball and Ball have been consistent advertisers in HOBBIES for several years and are known to many of our readers.



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TOO LATE TO CLASSIFY

BACK NUMBER MAGAZINES

FOR SALE: Newspapers, Almanacs, scrapbooks, postcards, magazines. I have just acquired the Greensburg Museum and have newspapers on the Civil War, Death of Lincoln and hundreds of others. Write for free list.—Kenneth Bennett, 303 Wabash Ave., Hartford City, Indiana. s3046

MART WANTED

WANTED: Gold charms suitable for charm bracelets. Send description and price.—Box 567 Glenwood, Iowa s3042

MINIATURA

FOR SALE: Miniature paperweights and magnifying picture paperweights \$4. per doz.—Ralph Richardson, Alexandria, Indiana. s3042

SPORTS ITEMS

WANTED: To buy Major League indoor baseball game board, of type popular about 35 years ago. Board is green, with hinged cover, has spinner to indicate plays and uses red, yellow and green pegs for players and umpires. Board is wanted for sentimental reasons, and I am not interested in buying any other baseball game device.—Jim Walsh Box 446, Vinton, Virginia. tfx

VEHICLES

FOR SALE: One surrey and roadster type wagon. Best offer takes them—Marg Paape, 602 E. Bdwy, Winona, Minnesota. fly1251

NUMISMATICS

TEXAS. Trade gold or will buy obsolete Texas currency items, bonds, drafts, landscript, anything from Texas.—M. Loewenstern, 315 Polk, Amarillo, Texas. au3253

REAL ESTATE

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JULY 14-15-16, 1954
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Winterset, Iowa flyp

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STAMPS

NEWS FROM WASHINGTON

Postmaster General Arthur E. Summerfield has announced the description of the 3-cent stamp being issued to commemorate the 100th anniversary of the birth of George Eastman, which will be first placed on sale at Rochester, N. Y., on July 12, 1954. Eastman was born at Waterville, N. Y., but left there at an early age and went to Rochester where he gained fame as an inventor and philanthropist.

The stamp will be 0.85 by 0.98 of an inch in dimension, arranged vertically with a double outline frame, printed by the rotary process, electric-eye perforated, and issued in sheets of 70. The color of the stamp will be announced later. The printing of 119,000,000 George Eastman stamps has been authorized.

A portrait of George Eastman is the central design and dominates the stamp. Across the top of the stamp is the wording "United States Postage". Arranged in two lines to the left of the portrait is the wording "George Eastman" and in the lower left corner is the denomination "3c". All lettering is in white face Gothic.

Stamp collectors desiring first day cancellations of this stamp may send a reasonable number of addressed envelopes to the Postmaster at Rochester, N. Y., with money order remittance to cover the cost of the stamps to be affixed. An enclosure of medium weight should be placed in each envelope and the flap either sealed or turned in. The outside envelope to the Postmaster should be endorsed "First Day Covers."

—o—

The Philatelic Agency of the Post Office Department sent out a release recently showing how it is trying to co-operate with President Eisenhower's promise of better postal service at less cost to the taxpayer.

On January 18 of this year the Agency eliminated the use of an invoice form used in filling orders for stamps sent to the Agency by stamp collectors.

At that time there were 6,467 unfilled orders on hand. By the end of February the backlog had been com-

pletely eliminated and orders for stamps which previously required weeks to fill are now handled within hours of their receipt.

This speed up of service has been accomplished in spite of a 13 percent increase in sales to \$694,000 through the Agency for the first four months of 1954 over the similar 1953 period.

Elimination of the invoice form saves approximately forty hours of clerical time a day and will effect economies of about \$20,000 a year, according to postal authorities.

"This is one of many examples of what we are doing to improve postal service and save the taxpayer's money," Postmaster General E. Summerfield commented.

—o—

There is given below first day sale figures of the 3-cent Nebraska Territorial commemorative stamp, which was placed on sale at Nebraska City, Nebraska, on May 7, 1954:

Covers canceled	401,015
Stamps sold	706,050
Value	\$21,181.50

"Red Cross" Issues Displayed

An exhibit entitled "Red Cross Stamps Around the World", was recently placed on display at the Rochester, N. Y., Museum of Arts and Sciences. Stamps displayed were lent by members of the Rochester Philatelic Association.

Red Cross stamps in foreign countries are issued as a regular postage stamp, sometimes annually and sometimes periodically. There is an additional charge for the stamp, and funds raised in this manner are used for the Red Cross.

The Scandinavian countries use the postage stamp method of raising funds more frequently than other countries. Finland for instance does the most. Such stamps are on sale for a month to six months. Denmark is another country that issues a stamp to raise funds for the Red Cross about every year.

Belgium issues Red Cross stamps from time to time and otherwise issues stamps for the building of cathedrals and national needs. France, too, issues Red Cross fund raising stamps from time to time and also issues them to aid crippled children.

If a regular stamp cost 5c, during the fund-raising period a special stamp would be issued and would probably carry an extra charge of a few cents.

Mohammedan countries issue a Red Crescent Society postage stamp and its revenue is used for the same purpose.

All of these significant stamps were displayed along with the Red Cross issues of the United States, of which there are three. These, however, are not used for fund raising.

A Unique Cover

Brings \$500.00

A rare philatelic item of unusual interest, a unique cover bearing the signature of Guglielmo Marconi, world famous Italian inventor of Radio, was recently sold by H. R. Harmer, Inc., New York stamp auctioneers, who have disposed of many famous collections including that of the late President Roosevelt.

This envelope is closely related to a major aeronautical event of this cen-

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tury. On May 15, 1934, Cesare Sabelli and Captain R. Pond took off from Floyd Bennett Field near New York for the first attempted non-stop flight to Rome. When Sabelli subsequently was received in audience by the King of Italy, in the presence of Benito Mussolini and Marconi, he had in his pocket an envelope on which the three men inscribed their autographs. Sabelli added his own signature later.

This cover, considered one of philately's "Historic Flight Classics" of today with an estimated value of \$500.00 was purchased by Herbert Rosen, President of TV-Unlimited, radio and TV packaging firm in New York City, who has added this rarity to other highlights of his special collection "Radio and Philately".

Around the World

.... Guatemala, much in the limelight these days, has recently issued a series to honor its National Army of the Revolution.

.... Poland is preparing a series of stamps picturing native animals of that country.

.... Western Germany has recently added nine stamps to its President Heuss series.

.... Colombia has recently issued a five centavos stamp to commemorate the 400th anniversary of the establishment of the first Franciscan community in the country.

.... Chile has released a 1 peso commemorative for the 400th anniversary of the city of Valdivia.

WANTED

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STAMPS, OLD LETTERS, gold coins, immediate cash.—J. Leese, 3959 45 St., Long Island City 4, N. Y. o124201

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I AM A LARGE BUYER of U. S. covers before 1900. See ad. under "The Mart."—John W. Stine, 821 Kingshighway, Edwardsville, Illinois. Member leading philatelic societies. au3234

CONFEDERATE and other Civil War stamps on original envelopes. Also Valentines mailed in original envelopes before 1870.—V. D. MacBride, 744 Broad St., Newark 2, N. J. jly3234

APPROVALS

OLD U. S. STAMPS on approval. Good condition, lowest prices. Also foreign.—R. F. Hernfeld, Clintonhill Sta., Newark, N. J. jal20821

FIRST DAY COVERS on approval.—Tarkington, Malden, West Virginia. s3441

U. S.

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100 YEAR OLD U. S. STAMP, with 125 different U. S. stamps, issues 1853/1911, undamaged, price \$5.00. 50 diff. same, \$3.00. 100 different 1873/1954, \$1.00. 500 different mounted in booklet \$9.75. 100 different commemoratives \$1.25.—H. S. Storrs, 6252 S. Spaulding Ave., Chicago 29, Ill. s3257

MISCELLANEOUS

TOPICALS! Beautiful stamps featuring flowers, birds, ships, animals, horses on approval.—Tarkington, Malden, West Va. jly4063

CLEARANCE SALE: World different: 1,000, \$1; 3,000, \$5; 5,000, \$10. Approvals on request.—Penrose St. Amant, Box 123, Gonzales, La. s3023

STAMP CLUB. Invest 50c weekly receive large Asst. every 2 weeks.—Steve Rowley, Drummond, Mont. au3042

1000 MIXED U. S. STAMPS, 20c. 110 different, 30c. 1,000 mixed foreign, 30c. 200 different, 20c. Postpaid. Count guaranteed.—The G & G Stamp Exchange, Fontanelle, Iowa. n6637

BARGAIN: Classic stamps, approvals—Varaday, 1511 Alton Rd., Miami Beach, Florida. jly188

FOLDED COVER dated 1829. Irish. "Too Late". Historical newspaper July 1885. (Not reprint). Autographed, inscribed copy "America", mint state, framed. Send offers to Collector, 420 Wistaria Place, Altadena, Calif. jly1232

MIXTURES

UNPICKED U. S. MISSION, 1 lbs., \$1.20. Postage extra.—H. C. Hahn, Stafford, New York. n12698

PACKETS

SAVE MONEY! Buy stamp packets. World-wide selection. Bargain price lists free.—Webb, 2200 Quintara, San Francisco 16, Calif. d122611

FOREIGN

115 DIFFERENT, 10c; 1000, \$1.50. 1000 mixed, 50c; 5000, \$2.—Hob Harris, Bellview, Florida. au3422

COVERS

FOREIGN COVERS: 50 mixed \$1; 100 diff. countries, \$5. Free list.—Hugh Palister, 4588 River St., Willoughby, Ohio. s3882

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NUMISMATICS

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Pattern, Trial and Experimental Pieces

Pattern, Trial and Experimental pieces is one of the most interesting phases of coin collecting.

Patterns show the attempts of the designers to put over a new idea in coinage and through these pieces one can trace the evolution of the coins that finally were adopted. While they have a resemblance to regular United States coins, they are not legal tender.

Trial pieces were struck in metals other than those intended for use. It was customary to strike a number of test specimens from regular dies in all kinds of metals.

Experimental pieces were the results of the mint engravers on their own trying one obverse with that reverse, etc., and mixing them up in general, or leaving out stars, or inscriptions. In other words, running wild with ideas.

Looking over some of these pieces I have often wondered why they were not adopted instead of the ones which were, for, to me some are far superior from an artistic standpoint than the designs put to use. However as any new change in design is up to the Coinage Committee and to Congress, perhaps we can understand why the beauty of the coin is not the most important.

The list of these pieces is endless requiring much explanation, so I have picked out a few of the most interesting to write about. As a result this is far from being a comprehensive study.

In 1789 when monies, weights and measures were being proposed, a pamphlet was issued containing some suggestions. Quote "The cent for a device may have a man on one side, erect and comfortably clothed and holding a spade in his hand, read, Fro. Indust. Cents Beco Eag. Meaning, From Industry Cents Becomes Eagles. On the reverse instead of the Eagle let there be on the margin, 'United States of America' and in the middle

of the piece 'Cent'. There will be a fair margin which may be lightly ornamented or crowded with Gothic taste, if it be taste."

The first Cent issued did bear a similar reverse as did one of the first patterns but apparently the suggested design of the erect, comfortably clothed man was not given much thought.

In 1792 quite a number of pattern coins were made at the Philadelphia mint. The most important of these being the disme and half disme. The latter is said to have been the first pattern ever made at the mint and the silver which was used had belonged to Martha Washington and was her own service. Although included in the list of patterns it was regularly authorized by Congress but very few were ever minted. There seemed to be a bit of controversy over the portrait on the obverse as to whether it be Martha Washington or a bad imitation of Dupre's Libertas Americana medal.

Until 1836 few patterns were struck at the mint. In January 1837, Congress passed a law changing the weight of the dollar and half dollar. It was at this time, 1835, that Christian Gobrecht came into the employ of the mint and executed most of the dies. The design for the obverse of the Gobrecht dollar was submitted by Thos. Sully and the reverse by Titian Peale. When Gobrecht completed his first dollar design it was found that his name took up a prominent part in the field under the base. It is said that there were 18 of the former and 1,000 of the latter struck. These figures apply to the coin with the 26 stars on the reverse surrounding the Eagle. The one with the plain field is exceedingly rare. Gobrecht's Liberty Seated obverse was used on dollars until 1878 when it gave way to the Bland Dollar, the design of George T. Morgan. This design was used on quarters, halves and dimes until 1891. While many dollar patterns were struck at the mint from 1836 through 1899, none appeared for circulation until 1840.

It is also interesting to note that patterns for the Gold dollar and two-cent piece were struck in 1836 but the former was not issued for circulation until 1849 and the latter in 1864 and then in a different design.

Around 1856, Congress decided to redeem all the large copper cents and the fractional parts of the Spanish and Mexican dollars which were flooding the country, so the little flying eagle cent was fashioned. The value of this cent has been skyrocketing in the past few years as it is not only considered a pattern but part of our United States coinage. In 1857 it was adopted by Congress. At the end of two years the redemption had stopped and in place of the depreciated money there was a flood of flying eagle cents which by now had become the greater of the two evils as people were paying bills up to two and three dollars with these cents.

At the beginning of the Civil War and the religious revival, one M. R. Watkinson, a member of the clergy, wrote Mr. Chase, then Secretary of Treasury, stating that he thought we should recognize the Almighty God on our currency and made many suggestions. The first pieces to show the adoption of his idea were the half dollars and eagles of 1861, with the motto reading "God Our Trust." It is to be remembered that our country was still in the midst of one of the saddest affairs of our history and more time and thought were given to affairs of war than to weights and measures, so perhaps that was the reason for the three-year delay. It took until 1864 for the Director of the Mint, Secretary of the Treasury, Committee on Coinage and Congress to get together on the motto and concurrent with this came the two-cent piece, issued for circulation for the first time and being the first regular coinage to bear the familiar motto "In God We Trust."

With the assassination of Lincoln, the end of the long war and the beginning of the reconstruction, people were uneasy. And as we have seen in our own time financial disaster re-

sulting in hoarding wherever possible, our forefathers did so too. They not only hoarded gold but every conceivable kind of coin. With this a project was started to lessen the weight of the currency and reduce the size to try to prevent hoarding and importation, but this was not carried through. There were many pattern pieces struck with this idea in mind and they are known as the Standard Silver Series.

The first pattern piece to be struck for international use was in 1868 and the second just six years later but as we all know neither was adopted. There was also a little later a demand from the West for gold coins in large denominations. The 50 dollar gold pieces struck at the mint never emerged from the experimental stage. The goloid dollar was proposed in 1877 for the purpose of stopping rivalry between gold and silver. While there were three different designs struck for the dollar there is not in existence a goloid half or quarter and yet there is little doubt that these pieces were struck as mint officials have always been prompt to put in metallic form any suggestions of the Coinage Committee. Two specimens were presented to the Committee, one in goloid and one in silver. It was shown that the goloid was unsuitable because it could not be distinguished from the silver

by ordinary laymen. While the former was worth 100 cents the latter was worth only 60 cents, in metallic value.

During the controversy over the international and the goloid coinage a demand came from our minister to (Continued on page 125)

U. S. DOLLARS

MORGAN TYPE DOLLARS: 1878-79-80-81-82-87-88-90-91-97, all S mint, \$2 ea., Unc., 1883-85-86-89-94-98-1900-01-02, all S mint Unc. \$2.50 ea. 1921 P. S. or D mint, Unc., \$1.50 ea. 1878 CC, \$3.50; 1879 CC, \$7.50; 1884 CC, Unc., \$5; 1890-91 CC, Unc., \$2.50 ea.; 1892 CC, Unc., \$4.
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PAUL SLOSSON

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See our many values on the inside back cover of this issue.

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QUIZ CORNER

By CHARLES FRENCH

Coin questions answered gratis.

If you wish reply by mail,
enclose 10c to defray costs.



Question:

I have an old coin that is very worn (rubbing enclosed). Can you help me, and what is the U. S. value of an 1838 half dollar in good condition?

—W. S., Wisconsin

Answer:

From what I can see of the illustration, it seems to be a bronze coin of Norway, probably a "skilling." The 1838 half in good condition is worth 75c.

—C. F., New York

Question:

I am enclosing two pencil rubbings of coins and would appreciate any information regarding the identity and value.

—Mrs. W. H. S., New Hampshire

Answer:

The coins you have are: 1, a Civil War token valued at 10c. 2, a Spanish 1 Real coin of Charles III coined at the Mexico City Mint.

—C. F., New York

Question:

I wish to know estimated value of these coins. The first ten coins are English.

1. Silver Crown, 1821, good.
2. Shilling, 1900, uncirculated.
3. Shilling, 1875, with small 10 above date, very good.
4. Six pence 1871, with small 5 above date, fine.
5. Four pence, 1855, extremely fine.
6. Three pence, 1856, very fine.
7. Penny, 1874, with H below date, fine.
8. Penny, 1831, very good.
9. Farthing, 1838, good.
10. Farthing, 1826, very good.
11. Canadian silver dollar, 1935, legend on obverse, Georgivs V Rex Imperator Anno XXV, extremely fine.
12. Canadian nickel, 1937, with a dot (not a maple leaf) by seven in date.
13. Canadian five cent, silver, 1907, extremely fine.
14. Canadian ten cents, 1870, very fine.
15. Prince Edward Island, one cent, 1871, good.
16. Nova Scotia, half cent, 1861, extremely fine.
17. Newfoundland, ten cents, 1903, very good.

18. French two franc piece, 1868, Napoleon III, Barre and letter A below portrait.

—W. A. B., Wisconsin

Answer:

Your coins are worth as follows: 1, \$1; 2, 25c; 3, cannot identify; 4, 10c; 5, 20c; 6, 5c; 7, 8, 9, 10, 5c each; 11, \$1; 12, 5c; 13 and 14 face value; 15, 16, 5c each; 17, 20c; 18, 25c.

—C. F., New York

Question:

Would like advice on proof coins. Is there only one set, or does each Mint issue the set with mint mark? Can they be purchased any time during the year of issue? If I can buy a set which Mint would I contact and to whom would remittance be made?

—Mrs. E. W. N., Pennsylvania

Answer:

Proof sets are issued at the Philadelphia mint only, and can be secured by writing the Superintendent of the U. S. Mint, Philadelphia, Pa. Send registered cash, certified check or money order for \$2.10 per set. The current year is only available there and earlier ones will have to be purchased on the open market.

—C. F., New York

Question:

Enclosed please find imprint of an old coin. I would very much like to know of its value, if any.

Miss H. H., Pennsylvania

Answer:

Badly worn English penny. No value.

—C. F., New York

Question:

Please tell me the value, if any, of a Canadian half penny token with picture of a ship. On the opposite side is "To Facilitate Trade," and a picture of an old plow. Date is 1833.

—P. E., Pennsylvania

Answer:

The value is 10c.

—C. F., New York

Question:

Please tell me if an 1880 silver dollar in perfect condition is worth more than face value.

—J. V. S., Illinois

Answer:

The Treasury Department is still releasing a great many silver dollars dated from 1876 and up. A great

many of these are, in brilliant, uncirculated condition for they have lain in their vaults for many decades. Consequently very few silver dollars dated after 1878 are worth any premium. Unfortunately your 1880 is one of these.

—C. F., New York

Question:

These are rubbings of two separate coins and I can find nothing about them. Can you help me, please? They are either copper or brass. The coin on the right seems to have had a hole bored through it.

—V. W. A., Michigan

Answer:

Middle 19th Century bronze coins of Palestine, very common.

—C. F., New York

Question:

What disposition should a coin collector make of a hundred old copper coins worn so smooth that they have no numismatic value, one-half are U.S. and the balance foreign coins?

—E. H. M., Massachusetts

Answer:

As such coins of little value might I suggest that you hand them out as interesting curiosities to young boys with an eye to numismatics. Frequently a simple coin such as these are, are the beginnings of great future coin collectors.

—C. F., New York

Question:

I have a thin gold coin about 3/4" in diameter. On one side it has a liberty head bust surrounded with seven stars. On the other side it has a wreath with this inscription "1/4 Dollar" and "1863." Will you kindly give me its valuation and history.

—A. L., Rhode Island

Answer:

The coin is probably a California gold quarter dollar and if genuine is worth \$2.00.

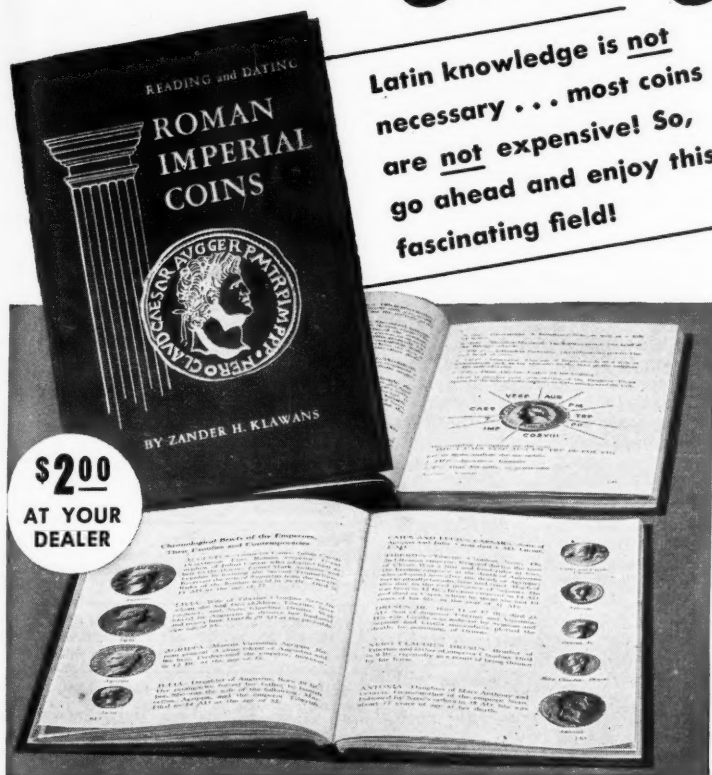
—C. F., New York

(Continued on page 124)

Correction

A typographical error on page 123 of the June issue lists the price of the Whitman coin folders at 25c rather than the correct price of 35c.

WHITMAN Hobby Helps for Coin Collectors



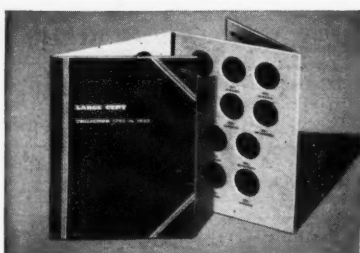
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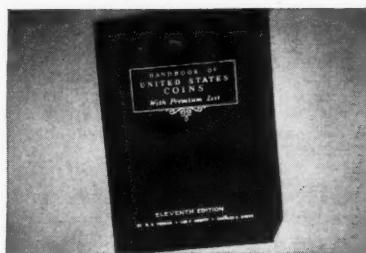
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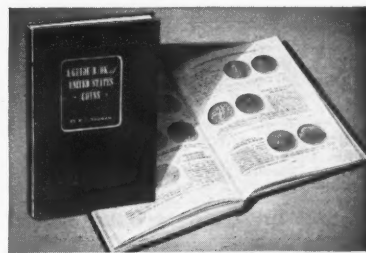
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Quiz Corner

(Continued from page 124)

Question:

I have been reading your quotations in values. Would like to know if there are any dealers selling coins which you list at face value, that can be purchased at a small mark-up. In other words, some of the coins you quote face value are quoted at 100 percent or more above face value. Also how can you purchase rolls of coins direct from the Treasury Department?

—G. T., Pennsylvania

Answer:

You have inquired into the delicate law of supply and demand. Many dealers will ask this and that price for some coins I list at face but whether they sell many at that premium is doubtful, and I'm quite certain that a good many will take less than the asking price. You see, if you go to a dealer to purchase coins that are still available in circulation, you must expect to pay a premium to him for the trouble of his being able to supply you easily—rather than your spending hours searching through hundreds of coins to find them. Now, such pieces are common, and that dealer probably has dozens alike, he'll sell to you at a premium, but if you want to sell to him he won't be interested for he has enough, hence the face value. The prices we quote are those that a dealer will pay.

You can only secure rolls of coins from dealers who specialize in getting them from their local mints or Federal Reserve banks. Two sets of all mints and denominations can be secured from the Treasury Department.

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WANTED TO BUY: Bank note reporters, counterfeit detectors, and related publications—1825-1885.—Wm. H. Dillistin, 443 E 39th St., Paterson 4, N. J. au126351

GOLD COINS—American and Foreign for my personal collection.—Ira Nelson, 80 Batterymarch St., Boston, Mass. mh124201

HIGHEST PRICES PAID for gold coins, rare coins, worthwhile collections. Prompt payment.—John Ziegler, Rt. 2, Fremont, Ohio. d122511

WANTED: U. S. GOLD COINS for my private collection. Reference: Kanawha Banking & Trust Co.—D. C. Shonk, 802 Kan. Bk. & Tr. Bldg., Charleston, W. Va. je55

WANTED: Gold coins and early half dollar.—A. S. Alexander, Box 1961, Charleston 27, W. Va. my124201

I BUY OLD UNITED STATES COINS. List 10c.—Romey, Box 291, Bluffton, Indiana. je12238

WANTED FOR CASH. Michigan obsolete bank notes and scrip.—Harold L. Bowen, 818 Lawrence Ave., Detroit 2, Michigan. je122511

WANTED: Confederate currency, obsolete bank notes, coin collections. For sale: 1954 edition Whitman's Handbook, \$1; 7th edition Guidebook, \$1.75.—Cook Coins, Jackson 5, Mississippi. au3483

ment, Washington, D.C., if ordered before April 1st each year. Write them for details.

—C. F., New York

Question:

Is it permissible to solder coins on to other materials? I am building a clock and want to solder some old halves onto the face of the pendulum-bob.

—L. S. H., Illinois

Answer:

In the eyes of the government to solder a coin is to mutilate it. Up to recently, the government did not allow any kinds of coins to be mutilated, foreign or U.S.

I understand that this restriction has been lifted from Foreign coins and only applies to those struck by the U. S.

—C. F., New York

Question:

I have a Jefferson nickel which has a Jefferson head on both sides, the only difference is that on one side is the year, 1942, and on the other side is the year 1943. Could there be any value to this coin?

—O. B., Arkansas

Answer:

The double headed coin you have is a mutilation done by an unscrupulous person desiring a double headed coin for matching odds and evens, etc. (to cheat). It is made by sawing two nickels in half and carefully sweating the two "heads" together, same probably was done with the two tails. A careful examination of the edge will show up the fine crack where they were sweated together, usually such coins do not ring either.

—C. F., New York

Question:

I have a 1929 series twenty dollar bill No. D002370A "National Currency" drawn on the First National Bank in Oskosh, Wisc. Is this a rare bill, Would appreciate information concerning it.

—W. D. K., California

Answer:

The note bears a small premium if it is in crisp new unfolded condition.

—C. F., New York

Question:

Enclosed find rubbing of a coin which I would like described. Please tell me the name and the value.

—B. S., Florida

Answer:

Your pencil rubbing is one of a Crown of William III of England. Value, about \$5.

—C. F., New York

COINS FOR SALE

MILITARY DECORATIONS for sale All countries.—List for stamp.—Kenneth Lee, 623 Security Bldg., Glendale 3, Calif. a128901

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OLD & RARE COINS my hobby. Free list and prices of current coins I need.—H. H. Glick, Box 210, Fairfield, Ill. d128041

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100 INDIAN HEAD CENTS \$5.00, 100 different foreign coins \$4. U. S. Coin Book \$1.—Parker, 1254 Market, San Francisco, Calif. o6276

MANY TYPES of United States coins for sale! List free for stamp.—The Odd Shop, 107 Broad, Angola, Ind. jly3403

Genuine Confederate \$10 bill and 2 Civil War cents, all for \$1.—Orleans Coin Shop, 517 Baronne St., New Orleans 12, La. f122112

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GOLD COINS. American \$5, \$10, \$20, \$1.00 above double face value. M. O. Plus ins. and P.P.—Kurtz Gun Shop, 715 Central Ave., Far Rockaway, N. Y. au3614

FOR SALE: Very good to excellent U. S. gold coins of the 1800's: \$5, \$10, \$20, at 2½ face, postpaid and insured.—H. H. Glick, Box 210, Fairfield, Ill. s3464

Question:

Please give me some information on the enclosed coin. It is an old 1673 copper coin, struck off center. One side resembles a goat with date R S. 1673. This is upside down to the goat. The other side resembles a lion walking on hind legs with large crown on its head. Can you let me know what is it?

—H. F. S., Pennsylvania

Answer:

This seems to be a 1/6 Ore coin of Norway, 1673, under occupation of Denmark.

—C. F., New York

Question:

1952 Philadelphia Mint Lincoln head cent has a die break extending from the rim between the letters W and E, down through Lincoln's hair. I have not heard anything about this but have three or four coins. Were there many?

—J. E. S., Indiana

Answer:

It is impossible to determine how many die broken cents of a variety are struck, for it is impossible for the mint to determine such errors promptly. When they are detected the die is removed and a new one put in. Only years of patient waiting and study will ultimately determine whether this particular die break variety will be rare.

—C. F., New York

Question:

I am enclosing rubbings of two coins I have. I would like to know their value. Can you give me any information on the one dated 1788, as to what the PMCo stands for?

—J. Q. S., Maryland

Answer:

Number one is a Lady Godiva, Coventry token, value about \$2.50. The other is an English 18th century merchants token. I would venture to say the PMCo might be the initials of the merchant; value about 50c.

—C. F., New York

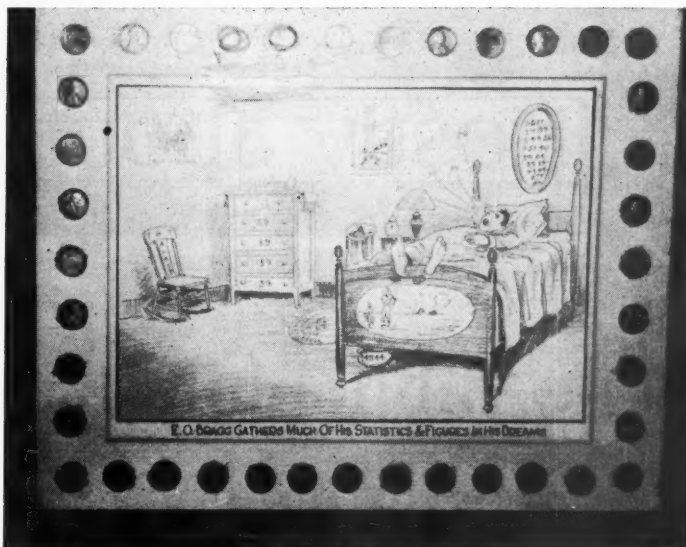
Money of Yesteryear

(Continued from page 121)

Austria for a coin near the value of the 8 florin piece. The Coinage Committee favored the adoption of the coin and in so far as the eagle and star were emblems of our country, they decided to call this new coin a Stella and should have the value of four dollars. Several varieties of the Stella were made in 1879 and 1880 by Charles Barber and were struck in gold, copper, aluminum and white metal. Although this coin met favor with the Coinage Committee it did not meet the approval of the Congress.

The familiar St. Gaudens Double Eagle is also a result of a pattern piece with minute changes.

As I wrote in the beginning there are so many of these interesting pieces there is not time nor space at this writing to delve further.

**THE THIRTY - NINER**

By HARRY BOSLEY

E. O. Bragg, is a kind old gentleman at the Kansas City Board of Trade. Retired from active service, but trading smiles with everyone, he is surrounded by pleasant memories of yesteryear. Among the pictures hanging on the walls of his office is a cartoon with a story behind it.

During his active years, Mr. Bragg

was always betting fellow members of the Board of Trade, thirty-nine cents that the grain market would go up, or down. This drawing surrounded by thirty-nine Lincoln cents, shows Mr. Bragg dreaming of his thirty-nine cent bets. Leave it to Mr. Bragg, he never did brag.

**Early American Coins**

An old coin, a collector's item, which catalogs at \$30, was found recently at Fort Adams, Newport, R.I., by Joseph Silvia of Fall River, Mass.

Silvia, a Naval War College grounds keeper, at Newport, R.I., with others, was planting trees and shrubs near the officers' quarters at Fort Adams when he uncovered what he believed to be a soil-covered penny. He offered it one of the other men working with him, and it was refused. He then cleaned the coin, found that it was silver and not copper; and it turned out to be a six pence piece, dated 1652.

His curiosity whetted by the find, Silvia who first believed it might be an old military button visited the Newport Historical Society and then

the Redwood Library to check its authenticity. At the latter he learned the history of the coin. The sixpence he believes was one of the earliest to be issued in this country, coming out of a mint established in Boston, Mass., in 1651-52 set up under the authority of the General Court of the colony. Silvia said he learned that John Hull of Boston, a silversmith, was in charge of the mint, and received one shilling for every twenty shillings minted for his trouble in making them. The story goes that Hull became quite wealthy from the business.

The pine tree on the reverse side of the coin was one of three designs common to the early coins in Massachusetts, others having a willow, or an oak tree instead of the pine.



Mostly about Books

HAROLD J. MAKER, Conductor of Book Department

The Bibliophile and Gourmet celebrated books of cookery

In his famous secret diary of the days of old England, Pepys mentions the reading of recipes for amusement. Something of the gourmet's cast of mind will be discerned in those who collect valuable books of cookery. Persons interested enough to write books on the subject nearly always have lauded these old volumes not only as to their fascination for the book-collector, but as being in themselves very good reading. And so they must be to those who delight in a rare volume, and in a rare dish as well.

Let it be remembered that this is the age of specialization, and collectors of every kind follow suit. Even the most prominent collectors of antiquities have discovered the justice of specialization, and for the collector on a smaller scale it is the only sensible procedure. Books of cookery make up a very interesting and exclusive field.

Cooking has had a space in the literature of all ages. Parts of such distinguished documents as the Vedas and the Old Testament might very well be called cookery books. The Romans especially give a very detailed account of the cookery of their times; Virgil, Horace, Martial, Petronius, Lucian, etc. have notably praised food and drink.

Historical manuscripts and records of early France and England are full of cookery. The ballads of medieval minstrels and troubadours refer not infrequently to contemporary foods, like Lord Randal's fatal dish of "eels boiled in broth."

There were no real books of cookery, dealing mainly with that subject, until the late Middle Ages. The aristocracies of all ages and climes have delighted in rare delicacies, but evidently until about eight centuries ago their preparation was learned by word of mouth. Cookery books were printed almost as soon as there was a printing press, and since that date have been coming on in a steady stream.

Perhaps the earliest effort at an exclusive illustration of this art was made in the twelfth century by Alexander Neckam, who compiled his famous treatise, "De Utensilibus" in Latin and what passed for Norman French. Neckam's work offers itself as a guide to young housekeepers, instructing them as to their needs in the right ordering of a comfortable establishment, and incidentally in the culinary arts.

In the lengthy and expansive catalogue of works on English cookery the first entry is always the "Forme of Cury," a vellum roll well known to everyone in the field. It purports to have been written about the beginning of the fifteenth century by the master-cook of Richard II, who spent the public money lavishly for food and drink. The Roll contains 196

preamble and a table of contents. It was undertaken "by the assent and advisement of masters of physick and of philosophy, that dwelled in his (Richard II's) court," for cookery was until very recent times considered to closely attend upon its sister-science of medicine. A Latin memorandum at the end, in the hand of Edward, Lord Stafford, notes its presentation to Queen Elizabeth.

The earliest dishes recorded were usually very rare ones for the king's household, and sometimes they were written in poetry. The "Liber Cure Cocorum" is a metrical treatise detailing the preparation of certain dishes and spices, doubtless containing some tasty sauces, certainly very dubious poetry. A somewhat later book of a similar nature in English is John Russell's "Boke of Nurture," which appeared in 1450. These first books were not really written as poetry, but in verse to make the directions easier to remember.

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For the collector of the early printed book, there are exquisite treasures: the "De Honesta Voluptate" of Platina, 1474; the "Vian-dier" of Taillevent, circa 1490 the date of the first edition; and the "Coelius Apicius," 1486. The little "Pâtissier Francais" has sold for as much as three thousand dollars, and seldom brings less than three hundred, a delight for the "Elzevirian."

The first real English cook-book was printed by Pynson in 1500, and subsequently by his successor, John Byddell. It is the "Noble Book of Cookery," which must be referred to in any article on the subject in hand. It commences with an interesting series of descriptions of certain feasts, both noble and royal, given on various occasions from the time of Henry IV to Edward IV. It then launches into a series of directions for the cook of a king's or prince's household. Like most early cook-books, it addresses itself primarily to the nobility.

And the next most important compilation of cookery information is the "Book of St. Albans," 1486 being the printing date, although it is really not as old as the "Noble Book." It deals with cookery in a rather incidental and special way. After following a variety of other subjects, it gives the terms for dressing and carving, always a salient feature of these early, aristocratic books. The gentility were required to know that a deer was said to be broken; a cony (or hare) unlaced; a pheasant, partridge, or quail winged; a pigeon or woodcock thighed; a plover minced; a mallard unbraced. They spoke of a salmon or a gurnard as chined, a sole as loined, a haddock as sided, an eel as troused, a pike as splatted, and a trout as gobbeted. Only a boor would confuse the terms, as carving and dressing at table were part and parcel of the noble entertainment.

The foregoing books are very rare editions indeed, prizes of the first-ranking collectors in the field.

As might be expected these early books have a fascination for the historian, the chemist, the physician as well as for the gourmet. They are crowded with quaint sayings, customs, superstitions. Bull's beef is by some held to be inedible. Green ginger is to be taken as a stimulant for the memory; and so forth.

In a Venetian work entitled "Epulario, or the Italian Banquet," 1549, we come across a startling illumination of the old nursery rhyme, "Sing a song of sixpence." The recipe is for making "Pies that the Birds may be alive in them, and fly out when it is cut up." Other headings instruct as to the manner

of dressing in the Roman and Catalan styles, how to see the gourds as in Spain and to make mustard in the Paduan fashion.

Some of the other very famous early books are: "Here Begynneth the Boke of Cervynge," 1508; "The Treasure of Poore Men," 1539; "The Castel of Helthe," 1539; "A Proper Newe Booke of Cokerye," 1545; "The Secretes of the Reverende Maister Alexis of Piemont," 1558; "The Treasure of Commodious Conceites," and "Hidden Secrets," 1573; "The Good Huswifes Jewell," 1585; "The Widowes Treasure," 1595. Diet was considered as much the portion of the physician as the cook. Take the last mentioned as an example. Four consecutive recipes are, 'To keepe Peares,' 'To Kill Lice,' 'Against Drunkenness,' 'To make Linnen Cloth.' All of these books are most difficult to obtain.

The supply of cookery books printed after 1600 grows increasingly larger because of the renewed strength of their demand, and consequently a greater number of copies remain to us. Most of these went through several editions, not even the Puritanical interregnum serving

to diminish their popularity. In these days of Stuart elegance and of Bonny Prince Charlie, volumes of cookery were indited with such an eye to the conceit, the analogy, the turn of a phrase - the period has been called "baroque of literature" - that the practical modern peruses them with amazement. Such a felicity of expression would be more suitable, one would think, for the amatory epistle. The typical recipe is an amalgam of the most extravagant savories, orange flower, angelica, rose leaves, etc., all in overwhelming proportions.

These relics of the stately Stuart period resolve themselves into three categories. Most are simply the time-honored stack of recipes that have accrued down the years in some distinguished household, suddenly put into print. To some others the master cook gives his revered sanction. Quite a few others offer the arcane skills of cookery as part of the sundry arts of the "accomplished woman" of that remote day, along with such other delicate arts as the extermination of rodents and the doctoring of leprosy. For Lady Bat-



A leaf from Brant's "Ship of Fools" as printed in 1507. This fine woodcut satirizes the vices of the day in gluttony and drunkenness. We see a woman cook turning a chicken over a fire, a man frying, a cellarer with keys, etc.; all have ropes around their necks, the ends of which are held by a fool in motely.

All items illustrated are from the Bernice W. Forman Library relating to food and drink as collected for Miss Forman by Harold J. Maker

tington's preserved Yorkshire pip-pins might well be sandwiches between a plague water and one of the milder remedial preparations for convulsion fits!

Most of these works of the seventeenth century are easily identifiable in that they are entitled as a "Closet" or "Cabinet" of some sort "opened," thus revealing the cherished secret skills of some talented dame to the general view; or are entitled as some sort of "Delight." They refer every dish to some authority in the nobility, these little vellum-bound delights are full of little asides that take one into their confidence. Sir Kenelm Digby is the famous master of this confidential style, ready to give us the whole hale life-plan of the recommender of one of his salubrious mixtures.

These books in their time enjoyed a rousing success, which doubtless accounts for a sudden revolution that now takes place. The renowned culinary wizards of the prominent courts and noble households of the

day began to write cook-books of their own, to supplant the airy and impractical works of the genteel. Robert May, Will Rabisha, Giles Rose were famous cooks, while our Sir Kenelm Digby or Lord Ruthven had been a trifle too gallant to enter the kitchen themselves. In the preface to his "Accomplisht Cook," thus Robert May - like all great cooks, a temperamental artist and insupportable egoist - "I acknowledge that there hath already been several Books publisht . . . for aught I could perceive to little purpose, empty and unprofitable Treatises, of as little use as some Niggards Kitchen, which the Reader, in respect of the confusion of the Method, or the bareness of those Authors Experience hath rather been puzzled, then profited by."

As we move into the eighteenth century we have at hand a limited number of publications, but some of the rarest and most valuable editions are of this time, nevertheless. The most famous cook-book of all time,

the very first name one runs into in investigating this field, is that of the almost legendary Mrs. Glasse. Boswell, in his life of Johnson, records conversation upon the question of whether she really existed. A certain Dr. Hill was rumored to have written it. (Johnson's opinion - the book was really written by Mrs. Glasse, for it contains mistakes no man would have made.) It went into edition after edition; ten are in the British Museum. The Biographical Dictionary says that it had the greatest sale in the language, except for the Bible.

An old legend about the book is said to account for part of its mysterious popularity. The recipe for dressing a rabbit was quoted as beginning with "First catch your hare." This makes things even more mysterious, as the rumor is baseless. Examination of every known edition has failed to uncover the sentence.

Other well-known cook-books of the eighteenth century are "The Compleat Housewife," by E. Smith; Elizabeth Moxon's "English Housewife," John Farley's "London Art of Cookery." These editions are a good bet for the beginner, well-known and yet plentiful enough so they are not hard to come by. They are notable, for one thing, in their quite uninhibited plagiarism. E. Smith, for instance, copies even the preface of Nott's famous work; and there was, of course, a wholesale theft of recipes.

Those who collect manuscripts of the more prominent English authors must have a limitless resource of items incidental to the field, for such luminaries as Lamb, Thackeray, Scott, Dickens, and even Jules Verne, to name but a few, have sprinkled their works with various incidents,

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descriptions, and opinions of interest to the book-collecting gourmet.

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WILLIAM GILMORE SIMMS

By RAYMOND J. WALKER

One of the most voluminous authors of the early 19th century was William Gilmore Simms, LL.D., born in Charleston, S.C., April 17, 1806. He was admitted to the bar of his native state at the age of twenty-one, but the love of letters that had manifested itself from his boyhood would not permit him to aspire to become a judge. He associated himself with the Charleston City Gazette. The student of periodical literature will find much of interest in "Views and Reviews in American History, Literature and Fiction," in two series published at New York in 1845 and 1846. These volumes are a selection from Simms' contributions to periodical literature in which he was interested for many years. He was connected editorially with the Southern Literary Gazette, a monthly in 1825; The Cosmopolitan, an occasional magazine; The Magnolia, or Southern Apalachian, 1842-3; The Southern and Western Monthly Magazine and Review, 1845; and The Southern Quarterly Review, which was revived by his energy and talent, 1849-55. He was also a contributor to The American Quarterly Review; American Monthly Magazine; Southern Literary Messenger; The Orion; The Knickerbocker; Godey's; Graham's; The Great Republic; Lippincott's Monthly Magazine, etc.

From the viewpoint of an editor his miscellaneous works have more interest to the collector than his romances. Among his pamphlets are "Slavery in the South," Richmond, 1831; "The Swords of American In-

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dependence; *An Oration*, 1844; *"Self-Development: An Oration"*, 1847; and *"The Battle of Fort Moultrie"*, a discourse. He was also editor of *"A Supplement to the Plays of William Shakespeare"*, comprising the seven dramas which have been ascribed to his pen, but which are not included in his writings in modern editions. This was published at New York in 1848. He wrote a number of articles for Appleton's *American Cyclopaedia* including Charleston, the lives of Senator Butler, Henry Laurens, John Laurens, and Hugh S. Legare. He was also the author of two courses of lectures, of three each, *On Poetry and the Practical and The Moral Character of Hamlet*. He also commenced an elaborate autobiography. Many of his romances were translated into French and German.

As a poet he received much acclaim. His *"Lyrical and Other Poems"*, Charleston, 1827, received notice in the *Southern Literary Messenger*; *"Early Lays"* was published in the same year; *"The Vision of Cortes and Other Poems"* appeared in 1829; *"The Tri-Color, or Three Days of Blood in Paris"*, 1830; *"Atlantis, A Drama of the Sea"*, was published at New York in 1832, and a new edition issued at Philadelphia in 1848; this last was commended by the *London Metropolitan*, edited by Thomas Campbell in 1833, the *New England Magazine* and by Timothy Flint in *The Knickerbocker*; *"Southern Passages and Pictures"*, New York, 1839; *"Donna Florida, a Tale"*, Charleston, 1843; this was privately printed; *"Grouped Thoughts and Scattered Fancies"*, Richmond, 1845; *"Arcyos, or Songs of the South"*, Charleston, 1846; *"Lays of the Palmetto"*, 1848; *"The Eye and the Wing"*, poems chiefly imaginative; *The Cassique of Acceba, etc.*, New York, 1848; *"Charleston and her Satirists; a Satire"*; *"The City of the Silent"*, 1850, and two volumes of poems published at New York in 1854. Simms suppressed all his poetry except *"Cortes"*, *"Atlantis"*, *"Grouped Thoughts"*, *"The City of the Silent"*, and the two later volumes.

As a dramatist his *"Norman Maurice, or The Man of the People"* was commended by G. P. R. James; *"Michael Bonham, or the Fall of the Alamo"*, ran for three nights at Charleston. He also altered for the stage Shakespeare's *"Timon of Athens"*. His novelettes and tales received favorable reviews. These included *"Martin Faber"*; *"Carl Werner"*; *"Castle Dismal"*; *"Helen Halsey"*; *"The Golden Christmas and Other Tales"*; and *"Marie de Berniere"*.

His colonial romances were popular and include *"The Yemassee"*, New York, 1835; and *"The Cassique of Kiawah"*. H. W. Herbert reviewed the former in the *American Monthly Magazine* and William Leggett reviewed it in the *New York Evening Post*.

His romances of the Revolution were also well received. *"The Partisan"*, New York, 1835, was reviewed in the *Southern Literary Messen-*

ger; *"Mellichampe"*, 1836, *"The Kinsmen, or, The Black Riders of the Congaree"*, Phila., 1841; afterwards was published as *"The Scout"*, New York, 1854; *"Katherine Walton"*, 1851; *"The Forayers"*, 1855; *"Eutaw"*, 1856; all these romances form a connected series. *"The Sword and the Distaff"* was published at Charleston and later at New York under the title of *"Woodcraft"*.

His border romances include *"Guy Rivers"*, New York, 1834, reviewed by E. P. Whipple in *Graham's Magazine*; *"Richard Hurdin"*, Phila., 1838; *"Border Beagles"*, 1840, *"Confession, or The Blind Heart"*, 1841; *"Beauchampe"*, 1842; and *"Charlemont"*, 1856. These three series of Romances—colonial, revolutionary, and border—present illustrations, in chronological sequence of North American manners and history in the 18th and early 19th centuries.

Simms also wrote foreign romances: *"Damsel of Darien"*, Phila., 1839; *"Pelayo"*, New York, 1839; *"Count Julian"*, 1845; this last a sequel to *"Pelayo"*; *"The Lily and the Totem, or the Huguenots in Florida"*, New York, 1850, and *"Vasconcelos; a Romance of the New World"* which he published under the name of Frank Cooper.

He also published volumes classified as medleys: *"The Book of My Lady: a Melange"*, Phila., 1853; *"Southward Ho!"*, New York, 1845; *"The Wigwam and Cabin"*, in two series, 1845 and 1846; *"Grayling, or Murder Will Out"*, a tale in *"The Wigwam and Cabin"* was warmly commended in the *London Examiner*. *"Father Abbott, or, The Home Tourist"*, 1849, *"Egeria, or Voices of Thought"*, 1853.

His biographies were also popular: *"Life and Times of Francis Marion"*, New York, 1844; *"Life of Captain John Smith, the Founder of Virginia"*, 1846; *"Life of Chevalier Bayard"*, 1848; and *"Life of Nathaniel Greene"*, 1849.

William Cullen Bryant describes Woodlands, the home of Simms in the Barnwell district of South Carolina, in *"Homes of American Authors"*, 1855.

This sketch being a bibliographical one does not do justice to the genius of William Gilmore Simms. Intended for a doctor, he became a lawyer, and then achieved fame as a man of letters. Simms was also a politician and was for many years a member of the legislature of South Carolina. In 1846 he lost the lieutenant-governorship by one vote.

The Civil War interfered with Simms' career and the list of works we have presented is a pre-war one. In 1866, he published *"The Ghost of My Husband, a Tale of the Crescent City"*, New York; he edited *"War Poetry of the South"* in 1867, and wrote a *"School History of South Carolina"* and was a contributor to *"Southern Society"* published at Baltimore in 1867.

It is said that much of the color found in Simms' border romances was based upon the tales of his father. His mother had died when Simms was an infant and the father having gone bankrupt in business went West to fight Indians and the future author was raised in the home of his grandmother. He was largely self educated and was never recognized by the aristocrats of his home city of Charleston. He contributed much to the feeble periodicals of the South which were unable to pay for the reams of material that he gave them. He went north and sold the serial rights of his works and obtained the money and fame that he could not achieve at home. His later life was shadowed by poverty, his home and library were burned during the Civil War, and the loss of the Southern cause which he had financially supported, added to his woes. He also lost his second wife and several children. He died at Charleston, June 11, 1870. He is ranked next to James Fenimore Cooper in the depiction of frontier life. His greatest weakness was his carelessness in technique, due to hasty composition, and his excessive use of the horrible. He had vivid descriptive powers and could boldly characterize border types. W. P. Trent wrote his biography in 1892 and he is included in John Erskine's *"Leading American Novelists"*, 1910.



AUTOGRAPHS

OUR HISTORY IN LETTERS . . .

My

Francis Wilson Collection

By DORIS H. HAMILTON

(NOTE: This month, to give a little variety to this department, I have prevailed upon my wife to describe her personal collection of Francis Wilson's letters. Charles Hamilton.)

"I beg to have it understood that I am distinctly no such person. My friends will call upon you. Name your weapons, if you dare!"

So Francis Wilson wrote to his friend, Arthur Macy. It is unlikely that they met at dawn to settle their dispute, as Wilson was jesting with his friend. However, Wilson raises the question of what sort of person he was, and it has been my pleasure, through his books and through his letters, to try to find the answer. During the past ten years I have been collecting his letters at the nominal price of fifty cents or a dollar each. They attest to Wilson's warm, generous personality and create a lively picture of one of America's great comedy stars, the spirited leader of the Actors' Strike in 1919, the first president of Actors' Equity Association, and the enthusiastic bookman.

An interest in the theater led me to collect memoirs and biographies of stage personalities. On our Saturday afternoon visits to the bookstores, the theatrical section was the center of my attention and I was able to build up a little library of theatrical history, ranging from Campbell's *Life of Mrs. Siddons* to Eleanor Rugles' biography of Edwin Booth, *Prince of Players*. This I supplemented with letters of actors and actresses. Knowing my special interest in Francis Wilson, my husband presented me with Wilson letters whenever they came on the market. My collection of nearly fifty letters now forms a rewarding addition to my knowledge of Wilson.

Not only did Wilson have a long

and distinguished career on the American stage, but through his writings he has taken us behind the scenes of the theatrical world and the literary world of the last quarter of the Nineteenth Century and the first quarter of the Twentieth Century. His autobiographical writings include: *Recollections of a Player*, *Going on the Stage*, *Letters of an Actor to His Daughter*, and *Francis Wilson's Life of Himself*. He wrote a biography of the famous portrayer of Rip Van Winkle, or, as he prefers to put it, he "Boswellized" Joe Jefferson. His admiration for Eugene Field is expressed in *The Eugene Field I Knew*. Of these books, his *Recollections*, his *Life*, and his *Eugene Field* can be found in most second-hand bookstores.

There is a tradition of friendly association between actors and writers. Burbage and Shakespeare were first fellow-players; later Burbage was Shakespeare's star. Garrick was as well-known and respected in the circles of Sheridan and Dr. Johnson as he was to the public for his great roles. And of more recent memory is the friendship-by-mail of England's greatest actress, Ellen Terry, and her greatest playwright, George Bernard Shaw.

This tradition prevailed in Wilson's associations. As a member of the Player's Club and in a professional capacity Wilson knew many of the leading writers of his day. In his books he relates anecdotes concerning Mark Twain, Walt Whitman, James Whitcomb Riley, Clyde Fitch, Dion Boucicault, and Brander Matthews. However, his special admiration and affection were for the author of "Little Boy Blue"—Eugene Field.

Wilson's enthusiasm for Field's writing led to the publication by Wilson of Eugene and Roswell M. Field's paraphrases of the *Odes* of Horace,

Echoes from the Sabine Farm, imprinted: The Orchard, New Rochelle, 1891. An edition of 100 copies was run off, thirty on Japan, seventy on hand-made paper. Wilson writes: "The title page was etched, the initials were rubricated throughout, and there was a vignette head-piece over each poem. For each of the copies on Japan paper, Eugene and Roswell Field wrote autograph poems. The copies were numbered and signed. None was for sale."

In a letter from my collection, dated December 14, 1892, Wilson chides a friend for failing to have his copy inscribed:

"I opine that you must have gone into a fossilized state of retirement for Eugene Field couldn't understand why he saw or heard nothing of you when he and Cable read recently in the Hub. What a chance you missed to get Field to ornament your copy of the *Echoes*!"

Such was Wilson's regard for his

AUTOGRAPHS

AUTOGRAPHS BOUGHT AND SOLD. Monthly price lists of autographs for sale.—Conway Barker, La Marque, Texas. j124201

AUTOGRAPHS. Price Lists Free.—Forest H. Sweet, Battle Creek, Mich. o12046

AUTOGRAPHS bought and sold.—Dr. Kronovet, 75 Ocean Ave., Brooklyn, N. Y. j12407

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DEALERS IN
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friend that, after Field's death, Wilson attempted to destroy Field's more risqué manuscripts, unpublished poems which Wilson felt would be damaging to Field's reputation. In a letter to Arthur Macy, dated February 17, 1899, about five years after Field's death, Wilson writes:

"I'd like to own the 'Socrates Love' because I want to do Field's memory another bit of courtesy by burning the lines. I have almost bankrupted myself already . . . I owned the original manuscript, but it went up in flames long since with other of the kind I have been able to beg, borrow, or steal."

In *The Eugene Field I Knew* Wilson lovingly catalogues the various editions of Field's essays and poems, and he writes in detail on Field's pranks and wit. It is an affectionate memorial to his friend and also a reflection of his own love of books—and love of practical jokes and *bon mots*.

Several other letters in my collection express Wilson's interest in literary matters. On January 23, 1897, he writes:

"I thank you very much for the *Essays of Elia* in the pretty Temple Classics. It was very kind of you to think of me and I beg to assure you of my hearty appreciation. No commendation is sweeter to me than the reward of a book—a good book."

In another letter he writes:

"Thank you very much for the Arber reprint of James Howell's *Baedecker*. I have not met these little books before and am grateful for the introduction, sir, she said. I'll keep an eye on Putman. Am going carefully through the Hunt Catalogue. It is so hard not to wander from a line of purchase and so impossible to find room for books or time to read them in case one does wander, that I have grown circumspectful. Speaking of Charles Lamb and you did, I saw not long since at the house of Dr. W. H. Furness, papa of the Variorum and grandpapa to my friend, young nothing-in-particular Horace Howard Furness, the original ms. of 'A Dissertation on Roast Pig,' signed *Elia*. Yes, I have the Florio Montaigne—the new issue printed by Macmillan and as pretty a bit of book making seen in years. An original edition, an *editio princeps*, is not so very hard to find and yet I have not been very successful in procuring one, though I can not truly say I have dug the dust for a copy."

His enthusiasm for Dr. Johnson and his own good spirits crop up in a letter written to Dewitt Miller on June 24, 1903, during a visit to London:

"I saw a very pretty wedding at St. Clements Danes. I was on a bus going to the city when the bells of the old church apprised me of what was going on. I got down quickly and gathered some souvenirs for you. I went up into the gallery and sat in Dr. Johnson's pew and copied a part of the inscription from the plate set into the back of the pew. I didn't care to say *seat* so I repeat-

ed *pew*. The church was sweetly decorated for the wedding and I partook so much of the spirit of the occasion that I had all I could to restrain myself from pressing forward to congratulate the bride—a tall, fine-looking English girl with dark brown hair and bloomful cheeks which contrasted nicely with the bridal veil and dress. I'd a real Johnson jag, later on searching out his Gough Square place of residence. Burney visited him there and saw his garret library with a *chair and a half* and five or six Greek folios. I went to Johnson Court where he met the Thrales and to Balt Court where he died. The picture of Fanny Burney waiting on the stairs came vividly before me—only there are no stairs and no certainty as to the house. Then I went to the Cheshire Cheese and saw the corner in which he sat. No doubt Johnson visited this inn, he visited all inns on Fleet Street! But no mention was made of it in Boswell. Look it up in Fitzgerald! I took the girls to Temple Church and showed them Goldsmith's grave and on our way to visit Kitty Cheatham Thompson on Curzon Street we came upon the house, marked with a tablet as many houses are by the Society of Arts, in which Fanny Burney D'Arblay lived. Horace Furness and his wife have come to town and we are all off to luncheon at the Cheshire Cheese where every Wednesday the eighty pound pudding is cut."

The library of Wilson's home in New Rochelle overflowed with fine books. His preference was for biography. Wilson was also an autograph collector, owning a manuscript of Washington Irving, Byron's letter offering his yacht to assist in the search for Shelley's body, several George Washington letters, and autographs of Napoleon and his marshals. An unusual item of Napoleonic in Wilson's collection is mentioned in a letter which Wilson wrote on November 19, 1890:

"Your gift of sand from the beach at St. Helena gave me great surprise and greater pleasure. I scarcely know how to thank you. There is a great number of Napoleonic souvenirs in my little collection and this new addition gives it new importance. I should be very glad to meet you and chat about your trip to 'the rock in the ocean' and if you will kindly call on me at the Adams House any day you are at leisure—after twelve M—

I shall esteem it a pleasure to form your acquaintance."

As a final example of Wilson's writings and personality here are his Ten Stage Commandments

"Ten Stage Commandments" "Francis Wilson"

- "1. Act on the stage, not off.
- "2. Be modest in bearing and speech.
- "3. Be earnest in your acting.
- "4. Be prudent with your earnings, for the period of the average actor's earning power is brief.
- "5. Speak English, not 'Tenderloin'
- "6. Don't accept success as too personal. Hamlets and Juliets have come and gone, but the plays go on forever.
- "7. Don't ascribe failure to bad luck. 'Luck is the prerogative of valiant souls.'
- "8. Be valiant—and lucky.
- "9. Know a great deal about your profession and as much as you can about everything else.
- "10. Be true to your art and, above all, to yourself."

Folklore in Western China

Days and years are animate beings to the Ch'uan Miao of western China. So also are rocks, rivers, mountains, temples, and houses included in a nearly universal animism.

A comprehensive collection of the stories, songs, and folklore of this people—a scattered tribe of about 150,000 pressed between Chinese, Hua Miao, and Lolos but identical with none of these—collected by Dr. David C. Graham, Smithsonian Institution collaborator in biology, has just been published by the Institution. Dr. Graham, a former missionary, spent several years among the Ch'uan Miao, studying their religion, language, customs, and social organization.

At first contact, Dr. Graham says, it would seem that the Ch'uan Miao, who are quite suspicious of all strangers, had no traces of a religion. Only after long associations is it possible to penetrate their strange spiritual world. "They regard all things as alive and sentient," he says. "The sun, moon, stars, mountains, rivers, rocks, trees, thunder, the echo, the rainbow, . . . beds,

(Continued on page 161)

Men are free when they are in a living homeland, not when they are straying and breaking away. . . . The most unfree souls go west, and shout of freedom. Men are freest when they are most unconscious of freedom. The shout is a rattling of chains.

Studies in Classic American Literature. Chap. 1

Back Number Magazines

The Atlantic Monthly

90 Years Ago

By RAYMOND J. WALKER

Among the great American periodicals of the 19th century that have survived is the Atlantic Monthly. In this sketch we shall review the contents of this great magazine during the period of the Civil War and mention some of its contributors who made their mark in American letters. The Atlantic Monthly, A Magazine of Literature, Art, and Politics, during the period we are sketching was published at Boston by Ticknor and Fields, 135 Washington St., and it was distributed in Britain by Trubner and Company, London. The magazine was stereotyped by Henry O. Houghton, Riverside, Cambridge.

We shall start with Vol. VI, July, 1860. At that time the names of the contributors were not given and for that reason this volume affords a sort of guessing game for the student of periodical literature. Let us scan the table of contents first and see if we can identify some of the writers. At first glance we recognize but one item, a poem, "The Children's Hour," by Henry W. Longfellow. Here is a famous first. There are many interesting articles and a little study of style and references in the articles themselves would identify the authors. For practical purposes of research the editors would probably furnish a list of authors.

Among the articles that catch the eye are "John Andre and Honora Sneyd," "Some of the Haunts of Burns," "Darwin on the Origin of the Species," "Recollections of Irving," "More Words About Shelley," "The United States and the Barbary States" and there are reviews and notices on Bryant's "Forest Hymn," Chappell's "Popular Music of the Olden Time," Palmer's "Folk Songs," Ruskin's "Modern Painters" and Whittier's "Home Ballads and Poems." An article on "The Election in November" in the October, 1860, issue has a sort of Abolitionist slant and sort of pooh-poohs the idea that Lincoln would do anything to cause the slave states to rebel. It gives a clear picture of the various parties and candidates and the issues at stake.

The anonymous authorship policy continued in Vol. VII, commencing

with the January, 1861, issue. Among the articles are: "Lady Byron," "Who Was Caspar Hauser?," "Charleston Under Arms," "Recollections of Keats," "Lights of the English Lake District" (this we recognize as being by Nathaniel Hawthorne); "Napoleon the Third"; "Original Memorials of Mrs. Piozzi"; and "Denmark Vesey," the facts behind a Negro plot at Charleston. Among the poems we have Longfellow's "Paul Revere's Ride." Among the reviews are: Dixon's "Personal History of Bacon"; Clyne's "Romantic Scottish Ballads"; Household Edition of the Works of Dickens; Emerson's "Conduct of Life"; Motley's "History of the United Netherlands"; Parton's "Life of Andrew Jackson"; Prior's "Ancient Danish Ballads"; and Ramsay's "Reminiscences of Scottish Life and Character."

Let us skip over the period of anonymous articles and pick up Vol. XI, beginning with the January, 1863, number. The troubles discussed in the October, 1860, volume had come to a head in the November election and now three years later the Union was engaged in a war of preservation against the Southern Confederacy of seceding states. The Atlantic continued under the same ownership and unillustrated except for some rough drawings in a few articles. A change for the better, from the viewpoint, of the research student was the listing of the names of authors. The anonymity of the past had been just a quirk of editorial policy for the Atlantic had no need to hide its head because of the capabilities of its contributors. This volume reads like a Who's Who in American Literature. Prof. Louis Agassiz has a number of articles: "America the Old World"; "The Fern Forests of the Carboniferous Period"; "Mountains and Their Origin"; and "The Silurian Beach," which may still interest the student of geology.

Oliver Wendell Holmes, the poet who saved the old frigate "Constitution" and made that old vessel famous as "Old Ironsides," was a practicing physician as well as a poet and prose writer. In this volume

we have an article combining profession with pleasure: "The Human Wheel, Its Spokes and Felloes." He was the father of Supreme Court Justice, Oliver Wendell Holmes, who has been called "The Yankee from Olympus."

Nathaniel Hawthorne who gave American literature "The Scarlet Letter," "The House of the Seven Gables," etc., is represented in this volume of the Atlantic by three pieces: "A London Suburb"; "Recollections of a Gifted Woman," and "Up the Thames."

(Continued on page 155)

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National Geographics. Early issues. —Merrick, 725 N. Tejon, Colorado Springs, Colo. s6825

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Back Number Magazines. Largest stock.—Jos. O'Brocta, 157 Willow Rd., Dunkirk, N. Y. d6426



Indian "Busts"

Found in Hilltown Township, Pa.

Compiled by MARTHA HOMMEL

As shown by the minute-book of the Bucks County Historical Society, Rev. J. G. Dengler presented a paper on this most interesting subject, which for some reason was not printed in the county newspapers; and it further appears that the manuscript was not preserved. The editors having, therefore, written to Rev. Dengler, asking for his recollection as to the contents of his paper, received

in reply a letter from him dated October 30, 1908, from which the following information is obtained.

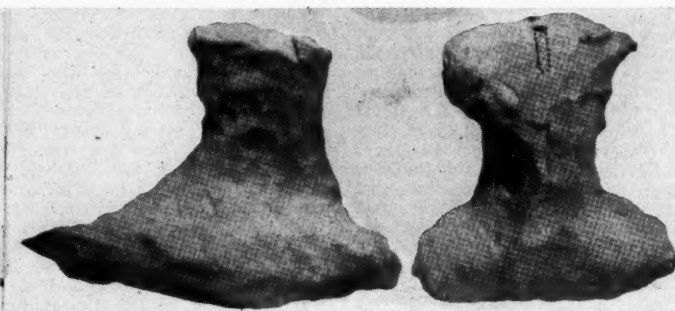
"While making a pastoral visit to the aged father Benjamin Wirebach, of Hilltown township, at that time 80 to 84 years of age, I heard him refer to Indian gods, or, as he called them in Pennsylvania German, 'Inchin Gotter.' This aroused my curiosity, and from him I learned the following facts:

"In the meadow, near the home of Mr. Wirebach, were numerous Indian graves, on which curious stones, all having the shape of a man's head or bust, had been placed to mark the burials. They consisted of both large and small busts, the small one marking the graves of children. From

time to time, these busts or markers were carried away. Some of them however, were still preserved in the neighborhood, one being in the yard of a Mrs. Meyers. Acting on this suggestion, I called on Mrs. Meyers, and found in her front yard, in a folwer-bed, the bust referred to, which I purchased, as she was willing to part with it for a consideration.

"I was told that there had been nearly a dozen of these busts at one time, but all had become lost or stolen. I succeeded, however, in finding a second one in the yard of a Mr. Noll. People who remembered seeing a number of them said they all looked alike, were made of 'new red sandstone,' and all had the same

This specimen found in Hilltown township, Bucks County, now rests in the archaeological museum of the Bucks County Museum, Doylestown, Pa.



Specimen to the left found in Bucks County, Pa., before 1905. Specimen to the right has two holes about three-fourths of an inch in diameter, the upper hole is cut vertically downward from the center top, the lower one horizontally on the side near the middle. Found in Bucks County before 1900.

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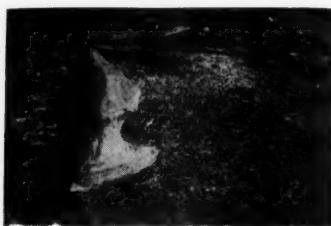
general characteristics. Those in possession of Mrs. Meyers and Mr. Noll were certainly of the same form, although the specimen which I obtained from Mrs. Meyers was much the finer of the two. It was about two feet high, and had all the characteristics of the Indian, viz: high cheek bones, high apex and a thick neck, when viewed from the sides.

"On the day of the meeting at Quakertown, I took the bust purchased from Mrs. Meyers with me, and exhibited it in connection with and to illustrate my paper, which was listened to with great interest. After reading my paper, I was congratulated by many of the members on what they said they thought was an important discovery. I remember particularly the congratulations of Mr. Charles Laubach, of Durham, Pa., who stated that in his opinion I had made myself famous by the discovery of these busts. He said it was the first evidence of pre-historic sculpture east of the Alleghenies, Mr. Laubach afterwards purchased from Mr. Noll, the other bust to which I have referred.

"When the reports of my paper and of the bust reached the notice of the archaeologists at Philadelphia and elsewhere, I was besieged with letters from them asking for further information. This continued for some months, which not only interested me but also amused me, because I had no idea that it would receive so much attention. Among the letters received was one, as I recollect, from a Mr. Brown, secretary of some ethnological society, which resulted in a visit from him; but alas! he declared that the bust was 'an accidental creation of nature.' He expressed regret that he was often compelled to destroy the value of such finds. I assured him that it caused me no special disappointment whatever.

"I now thought that my bust was 'done for,' and gave it no further concern; but the end was not yet, as I received a letter from Dr. D. G. Brinton of the Academy of Natural Sciences, requesting me to send it to Philadelphia, as they wished to give it special consideration. I at once sent it forward, but as I heard nothing from them for several months, I thought my 'poor Indian' had suffered a sad fate. While attending a meeting of the Synod of the Reformed Church at Reading, Pa., I was surprised one morning by several friends asking me whether I had seen the Philadelphia papers, containing an account of my bust. I found that the newspapers had devoted more than a column in reporting a meeting of the scientists, at which my bust was considered, giving the separate opinion of a number of specialists over their own signatures, among which was that of Dr. Brinton. The consensus of opinion was that it was not a specimen of any sort of Indian sculpture, but as Dr. Brinton had said, 'an accidental creation' by water, frost, etc.

"But lo, the poor Indian was not dead yet! From the time of the Quakertown meeting, the correspond-



This specimen was dug up by C. B. Springer of 40 Penn Ave., Souderton, Pa., a collector of Indian relics, at Irish Run, (Courtesy Bucks County Historical Society Museum)

ence to which I have referred was kept up with quite a number of people, including Mr. Henry C. Mercer, of Doylestown, Pa., who was later appointed curator of the Museum of the University of Pennsylvania.

"After the meeting in Philadelphia a controversy again arose, relative to the genuineness of the bust as a pre-historic Indian sculpture relic. I was told that Mr. Mercer was especially active in his claims for the historic value of the bust. It was he, I

believe, who, after a long controversy, had the celebrated 'Lenape Stones' acknowledged as a genuine article of Indian engraving.

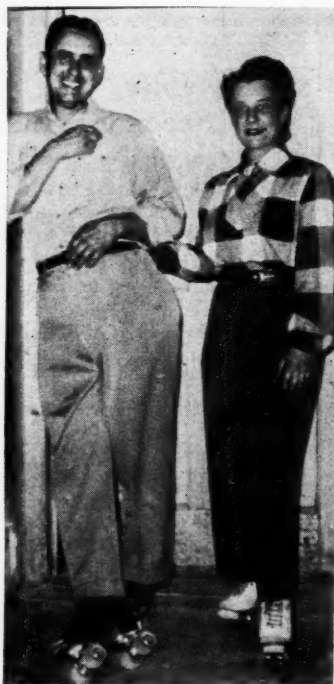
"My bust finally found a resting place in the Museum of the University of Pennsylvania, where it now is, Dr. C. C. Abbott, who was curator of the Museum at that time, wrote to ask me for a copy of my paper, which alas, I had destroyed, not considering it of any further value. However, I gave him a history of the manner in which the bust came into my possession.

"Personally, I could never accept the theory of 'accidental creation,' believing there was too large a number of the stones, all having the same general shape, which was attested to by a number of people who saw them. The two busts which I saw were the same type; both bore clearly the marks of the working of some tool, which I believe was the work of the Indian; and moreover, the information well authenticated was, that they were all seen over a century ago, on Indian graves or mounds."

Communication from Henry C. Mercer About "Bust" Stones

I well remember the archaeological discussion at the University of Pennsylvania caused by the presentation of the alleged "Indian busts," referred to by Rev. Dengler.

The question argued by Dr. Brinton, Dr. Abbott (then curator) a geologist, lithologist, and others, was whether these objects in possession of the museum were produced by natural weathering upon masses of rock, or whether they had been artificially produced. The dispute was several times revived, but no one visited the site of the discovery referred to by Rev. Dengler, or attempted to collect tradition from farmers bearing upon the possible use of such stones by Indians. Shortly after my association with the University I discovered that Rev. Dengler's specimens and those of Mr. Laubach were by no means unique. Mr. Henry Shaddinger of Gardenville, Pa., had several of them in his collection, and I learned that they were characteristic of a certain locality in Bucks county, Pa., namely, a ridge extending from the Delaware river at Point Pleasant, Pa., Westward into Hilltown-township; that Rev. Dengler's specimens came from the Hilltown end of this ridge, and that a great number of them were bedded in the banks of streams, built in loose stone walls, or in the possession of farmers as curiosities, near Smith's Corner, Plumstead township, Bucks County, Pa., that is to say near the Point Pleasant end of the ridge. Along this ridge at various times and places I gathered about forty of the alleged busts, one of which, coming from the



Here are Joe and Violet Vieau, collectors of Indian relics, they are present owners of the above pictured specimen, purchased from the collection of the late Rudolf P. Hommel, Richlandtown, Pa. It has now found a new home in the Vieau's Museum in Hatfield, Wis., P. O. Merrillan, Wis., and the public is welcome at any time to see it there.

farm of a Mr. Treffinger, very near Rev. Dengler's site, is a remarkably massive and apparently artificial specimen. This, together with most of my others, I presented to the University, after which I found still another specimen along the banks of the Nashaminy at Rush valley, Bucks county, Pa., another one in the possession of a collector at Sunbury, Pa., which the owner said he had found on one of the Susquehanna beaches near there, and which he believed to have been used by one of the Indians for mooring fish nets, and another, most remarkable of the whole collection, partly perforated with two holes, about the size of a man's finger, in the possession of a Mr. Walters, at Point Pleasant, Bucks County, Pa.

On the other hand, I found a specimen in the woods near Rev. Dengler's site, which might have been said to be in process of formation, inasmuch as a weak band in its stratification encircling the stone had to some extent fallen off in the form of scales, which lay around its base.

The stones ranged in size from eight to thirty inches in diameter. They were all characterized by a constriction around the middle, thus producing in general an hour glass shape, only a comparatively few of

them being rounded into anything like the semblance of a human head. At the top a great many of them showed square angles.

One of the lithologists at the University, had, on the strength of my additional specimens, classified the stones as follows:

Class 1, Wholly natural, produced by frost and weather.

Class 2, Natural in the main, but re-touched by human hands.

Class 3, (Probably based upon the Treffinger specimens), Wholly artificial.

My own experience would induce me to throw out Class 3. The Point Pleasant, Pa., specimen absolutely demonstrating Class 2 in at least one instance. Unfortunately, I was unable to collect any local traditions bearing upon the use of these stones by Indians, but I regard the tradition imparted to Rev. Dengler by Mr. Wirebach as very important and can see no reason why the Lenni-Lenape Indians or their predecessors in the region should not have used these singular formations as grave-stones. Doylestown, Pa., November 28, 1908

Communication from

Dr. C. C. Abbott

I have by no means forgotten the discussion as to the "busts," and my interest therein, for I took the very opposite of the view as expressed by Dr. Brinton and others.

On receiving a series of specimens I had them submitted to Prof. George F. Koenig, then mineralogist of the University of Pennsylvania. He pronounced one specimen to be artificially chipped over the entire surface, above the "Waist" or narrowest part of the object. This specimen had a rounded top and bore some slight resemblance to a human head. Others were much more like blacksmith's anvils, but wanting, of course, the hornlike projection of the implement. Taken as a whole, these busts are natural products, shaped by frost primarily, and subsequently by running water, and because of their shape attracted the attention of the Indian, and so were gathered, transported to some distance, and as found or altered by the finder, used in probably more ways than one. Doubtless, had the mineral been more tractable, retouching of the surface would have been found more frequent and effective, for limestone concretions that have been chipped until no doubt remained as to the aboriginal sculptor's intention have been found in the Delaware Valley and eastward over New Jersey. (See American Naturalist October, 1882).

I have found these "busts" in New Jersey, and in the immediate valley of the Delaware near Bristol, Pa. I described one in American Naturalist April, 1872, found near Lawrenceville, Mercer County, N. J.

If a stone, large or small, is selected by an Indian and put to some special purpose, then, I maintain, it

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SMALL INDIANA MUSEUM: Wants Indian relics.—Chalmers Lynch, Curator, 2163 Morgan, Evansville, Ind. my12238

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TOP PRICES PAID for Indian masks and woodcarvings; African, Oceanic and Pre-Columbian masks and idols, Eskimo carvings. Will buy or trade single items or collections.—Alpert, 2116 68 St., Brooklyn 4, N. Y. d68801

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Wooden Indians, crossbows, blunderbuss, armor, Indian prints, large showy wood carvings, flint-lock rifles, history books on Florida and South, cannon and anchors, bells.—Box 4305, Ft. Lauderdale, Fla. au64431

Wanted: Indian relics. Good prices paid.—Romey, Box 291, Buffton, Ind. ap126501

WILL BUY entire collections or single items. Price no obstacle. Private collector.—Earl Townsend, 23 Kenmore Rd., Indianapolis, Ind. ap126121

WANTED: Indian relic collections or accumulations from Penna.—Elizabeth Fisher, Sellinsgrove, Pa. jly3291

WANTED: Indian steel and brass tomahawks, Bowie knives, Indian rifles, scalping knives.—Robert Abels, 860 Lexington Ave., New York 21, N. Y. ap120821

becomes an "Indian" object, and given a few centuries, and Indian relic. This applies to those so called "busts." When found where they could not be except through man's agency, they are entitled to such archaeological significance as can logically be ascribed to them, while when found where nature left them after shaping, they are no more than frost fractured forms.

That they were used as tombstones, I doubt. Are they not more likely to have been prominent objects in a village site, about which dances occurred or otherwise connected with the ceremonial features of the Indian's life? Be all this as it may, to relegate the whole business to the dust heap, as Dr. Brinton proposed to do, was by no means warranted. Trenton, N. J., December 3, 1908.

"Highlights of Latin America Archaeology"

A completely modernized exhibition hall, "Highlights of Latin American Archaeology," was formally opened Wednesday evening, April 14, Pan American Day, in the United States National Museum, Smithsonian Institution. At the opening ceremonies, the Smithsonian was host to official representatives of the Council of 21 republics of the Organization of American States, other ambassadors to the United States from Latin America, along with many scientists, dignitaries of the United States Department of State, and other interested individuals. There were brief addresses by Dr. Leonard Carmichael, Secretary of the Smithsonian Institution, and Henry F. Holland, Assistant Secretary of State for Inter-American Affairs, followed by the principal address by Ambassador Hector David Castro of El Salvador, who is chairman of the Council of the Organization of American States.

For over a year this hall, devoted to Latin American archeology, has been undergoing revision and modernization, to present the aboriginal, pre-European history of Latin America as reconstructed through archeological evidences to a colorful, artistic, interesting, and educational manner. By the pleasing use of color, a limited number of specimens, the elimination of all natural lighting, and the use of well-directed spot and flood lighting, as well as artificial lights in each exhibit case, this hall has been transformed into an up-to-date presentation of Latin American archeology.

Instead of arranging the collections according to political boundaries of the various Latin American countries, the hall has been divided into alcoves corresponding to "aboriginal culture areas"—the Andean Culture Area, the Tropical Forest Culture Area, the Marginal Culture Area, the Circum-Caribbean Culture Area, and the Meso-American Culture Area, which is subdivided into the Maya and the cultures of the

Valley of Mexico. Within each grouping various specific cultures are illustrated by a few typical archeological artifacts arranged in an artistic display with a theme or "story" in each case. Many new objects are on display that were never before exhibited.

In addition to the exhibit cases, the ends of the hall are devoted to large floor models and reproductions of some of the more spectacular and gigantic carvings and buildings of Aztec, Maya, Zapotec, and Mixtec Cultures of Meso-America. A series of colorful maps defines the geographical limitation of each culture area and the location of some of the major archeological sites.

The direction of the revision and modernization of this hall, which covers the archeology of South America, Central America, Mexico, and the Antilles, has been under the artistic planning and design and supervision of John E. Anglim, exhibits specialist of the Smithsonian Institution, and under the scientific guidance and planning of Clifford Evans, associate curator of the Division of Archeology.

"Highlights of Latin American Archeology" is the first hall to reach completion of a series of exhibition halls to be modernized in the near future in the U. S. National Museum. These include the Hall of Gowns of the First Ladies of the White House, the Hall of the Ethnology of the American Southwest, the Hall of Central and South America, and the Bird and Mammal Hall.

Chief Washakie

By VIRGIL Y. RUSSELL

The majority of famous Indians are noted as warriors—Indians who fought the white man. Sitting Bull, Red Cloud, Tecumseh, Black Hawk, Rain-in-the-face, Crazy Horse, Pontiac, Chief Joseph Osceola and others too numerous to mention all fought the white man. All of you have heard of the above names. But how many of you have heard of Chief Washakie of the Shoshones? The number is very small compared with those who have heard of the warriors who carried on a relentless war against the whites. Washakie could have been a great warrior, probably as great, if not greater than any of the others. But his claim to fame is that he was a friend to the white man. He, nor any of his sons, ever went on the war-path against the white man.

One of his sons threatened to go on the war-path. Washakie called his son to him. "Son, I heard you are going on the war-path?" The boy nodded. "I have given a pledge to the Great White Father in Washington that neither I nor my sons will ever go on the war-path against the white man. I keep my word. Isn't that true?" Again his son nodded.



Chief Washakie of the Shoshones. This photograph was given to Virgil Y. Russell by the son of the chief.

"If you go on the war-path and ever return I will kill you with my own hand." Washakie waited a few moments, then asked, "Do you believe me? Do you think I will keep my word?" "Yes," the son replied. He did not go on the war-path.

President Grant sent Washakie a very fine saddle trimmed in silver. It was given to Washakie. He took it, but did not say a thing. "Say something," the Indian said, "so that this messenger may tell the Great White Father what you said." Washakie looked very sad and finally replied, "Give a white man a gift and it goes to his head. The head has a tongue and it talks and talks. But give an Indian a gift and it goes to his heart. The heart has no tongue. This gift has gone to my heart. I have nothing to say."

It is said that President Grant appreciated these words as much or more than he ever did any other words for a gift.

Washakie was once asked if he believed in the marriage of the white and red. "No," he said. "I never knew a good white man to marry an Indian. We do not want the bad."

Washakie was asked to listen to a phonograph. It was the first time he had ever heard or listened to a phonograph. He smiled and after listening for a while said, "My white brother is very smart. He can even make iron talk."

Washakie lived during practically all of the 19th century and into the 20th. He was over 100 years of age when he died. Many historians compare his build and profile with George Washington. I believe it is safe to say, without fear of any contradiction, he was the best loved of all the Indians by his white brothers. He was a credit to his race—the human race.



Conducted by HARRY WANDRUS

1954 N. R. A. Convention

The National Rifle Association held another one of its conventions in Washington, D. C., March 27 to April 4. This was held at the Shoreham Hotel and was the first of what we gun collectors hope will be a regularly featured affair. While the NRA was organized as a shooting organization, it has come to realize the importance of the gun collector in its membership. Fully aware of the growing interest in gun collecting throughout the United States it recently added advisory boards to its staff, appointed that well-known authority, C. Meade Patterson, to its staff as gun collector's adviser, added a regular gun collector's section and now sponsored its first convention with gun collecting as the basic theme.

A great many gun collecting societies were represented and just from memory I can recall the following: the Virginia, Ohio, New Jersey, Pennsylvania, Massachusetts, Maryland, North Carolina, New York State, South Carolina, Texas and perhaps a few others. In addition, there were very nice machine gun exhibits, through the courtesy of the Navy and an Army exhibit, featuring small arms and small arms practice.

The modern shooters' interests were represented by the many dealers throughout the country, but for our purposes these are not of interest here. Selling and trading was not permitted on the floor, but a great many deals were consummated verbally and we know one collector in particular who started off with six Walkers and left the convention owning (at last count) some nine.

The society booths were put together to show good collection pieces with the result that there were many Colt exhibits, some out-of-this-world

Kentucky rifle exhibits, a grouping of experimentals, Confederate exhibits, etc. The Texas Gun Collecting Association had a fine showing of the latter, as well as guns made in Texas. Revolvers by Tucker & Sherard, a Schmidt & Co. Derringer, Dance Bros. revolver, an L. Tucker & Son revolver, Alfred Kapp revolvers, Husse underhammer single shot pistol, Schmidt and Kasse weapons made in Houston, Tex., were also exhibited.

As if to emphasize the new theme, there were held on several days gun collector meetings, gun collector tours of the Smithsonian collection and lectures, such as that by James Serven who talked about the future of gun collecting and showed a new film, "The Man Who Took a Chance," for which he had served as adviser. This film dealt with the struggles of Whitney, and the mass-production methods of manufacturing firearms.

The convention was a great place for meeting collector friends and a great many states and societies were represented. Just in the short time I spent there I came across General Hatcher and Phil B. Sharpe of the National Rifle Association staff; military collector Bob Miller of Arlington, Va.; Harold Peterson, well-known arms and armour authority; Bill Williams of the Corcoran Art Gallery; J. J. Reen, Confederate collector; B. R. Lewis of Arlington, Va.; Bill Locke of Cincinnati, O.; Harry Knode, the sparkplug behind the American Gun Collector Society; Tom Holt, well-known collector of Cincinnati and secretary of the A.G.C.S.; Herman Dean, Kentucky collector and gun-book publisher; noted Colt collector John S. DuMont; Red Jackson, collector and dealer of Dallas, Texas; Herb Glass, collector-dealer

of Bullville, N. Y.; Lee Petrov, weapons collector of Cincinnati; Jim Serven, nationally recognized Colt authority and collector, and Irving Browning, collector and writer from New York City.

It's a little too early to predict, but it's felt that this "gun collector's convention" may be the first of many in the future and that the National Rifle Association may some day be the means of finally organizing a national gun collector's group. In the past there was a little reluctance to do so, but with the NRA the large society it is, what could be more logical? We truly hope so.

Briefs

Just received a copy of Catalog No. 29 from Bob Abels, 860 Lexington Ave., N. Y. C. Its 177 pages are chock-full of the usual interesting items he keeps in stock as well as a number of the more unusual. Among these are the .45 Colt Single Action which belonged to Black Jack Ketchum, the notorious bad man of the southwest; a sword handle presented by King Faustin the First of Haiti to General Frederico Lithgow, Commander-in-Chief of the Army (it is explained that sword handles alone were often given as gifts so that the recipient might purchase the blade he desired); quite a few cannon models and many Nazi relics. Don't see a price listed, but in the past the catalog was fifty cents and very much worth it.

Maybe Another Unloaded Gun?

"In the corner of an ancient Irish cemetery stands a stone, upon which

1954 N. R. A. CONVENTION
is inscribed the following words:
Here Lies—

Maj. Gen. Patrick, O.D. who was
accidentally shot by his valet.
'Well Done Thy Good and
Faithful Servant.'

(Quoted from the first issue of the
"News Letter," Ontario Arms Col-
lector's Association).

Underseas Harpoon Gun

During French expeditions off the West African Coast during the late '40's, experiments were made with an underseas globe known as a Bathyscope. Two men could safely descend considerable depths into the sea with this device. To protect it against unknown deep sea monsters as well as to enable the men inside to kill or spear sea animals a battery or set of harpoon tubes was built for the expedition at Toulon. Resembling a machine designed for raising or lowering a drawbridge it was truly a sea gun of 7, 25-caliber cannon barrels, each loading a three-foot harpoon which was propelled from the gun by means of hydraulic pistons at the bases of the barrels. Strangely enough the sea's pressure built up the propulsive forces for the gun and the deeper it went the more effective; conversely it was very ineffective on the surface of the water.

At a depth of 3,000 feet the Piccard-Cosyns gun could drive harpoons three inches into oaken planks fifteen feet away. For animals which would not succumb to the harpoon itself there was the refinement of an electric discharge running through the harpoon or a harpoon head which injected strychnine. Spring driven reels at the bases of the barrels contained enough cord to enable the occupants of the Bathyscope to haul in both harpoons and monsters which were fired at. All firing could be done safely from inside the globe.

A Burglar-Alarm, Trap Or Watermelon Gun?



Three views of
a unique "gun"

H. Randolph Gailey of 330 Royal Oak Avenue, Colonial Heights, Va., recently wrote to ask for information about an unusual trap gun he had purchased in South Carolina. The gun looks like a production model although it has no markings other than the number six or nine stamped into the barrel and the words, "Pat. Applied For," cast into the metal base. In general appearance the gun looks like it might have been produced in the period of 1840-50, but no data is available. It seems very likely that this weapon falls into the alarm class type which scares burglars away with a report or else for use in a field. It is difficult to imagine how one could position this in a house so that it would be most effective since it is seldom that house openings are always at right angles and directly opposite.

The gun barrel is 11 inches long, caliber about .38, size of round drum about 8½ inches diameter and 3½ inches high. Most of the mechanism is of iron, the base, etc., is of cast-iron. There is relatively little mechanism involved although what there is in multiples of four since this gun is meant to fire in four directions. In use four wires leading in four directions are stretched out from the gun and fixed so that an intruder will either step on or trip over one of them. In doing so he tends to unwind that portion attached to the pivot on which the gun barrel proper is mounted and this swings the gun around. This same wire also causes a stop to catch the barrel when it is pointing in the direction of the wire involved and simultaneously with this stopping causes the hammer to fall, firing the gun. It's all very simple and yet effective. What we want to know is who made it, where and when? If you know, please let us hear from you.

—H. W.

WANTED

BUY ANTIQUE PISTOLS, rifles, swords, fair prices, one item or collection.—Robert Abels, 860 Lexington Ave., New York 21, N. Y. au126121

ANTIQUÉ PISTOLS, single pieces or entire collections.—Wm. M. Locke, 3607 Ault Park Rd., Cincinnati 8, Ohio. d12069

COLLECTOR wants antique American pistols and revolvers, one piece or collection, for cash. Civil War pistols especially desired.—B. Steiner, Box 2024, Miami Beach, Florida. jly3004

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177 PAGE illustrated catalog, pistols, rifles, muskets, swords, rapiers, carbines, daggers, armor, war relics, curios. Send 50c.—Robert Abels, 860 Lexington Ave., New York 21, New York. ap128271

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NEW HANDBOOK: Catalog No. 17, Cartridges for Collectors, Gun Books. Just out, 25c (coin) postpaid.—McDaniel & Wheeler, Osborne, Kansas. jly3023

ANTIQUÉ GUNS, swords, pistols, Kentucky rifles, Indian relics, curios. Stamped envelope for list.—Clarence Haus-hauer, R. D. 2, Sinking Springs, Penna. jly3023

COLLECTORS, shooters and decorators will find much of interest in our new illustrated catalog. Described, illustrated and priced are a multitude of interesting antique and modern firearms, parts and related accessories. Send 25c (coin).—Armstrong House, West Hurley 7, New York. s3656

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WALTER F. WEBB

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God conceived the world,
that was poetry:

He formed it,
that was sculpture:

He colored it:
that was painting:

He peopled it with living beings; that was the grand, divine, eternal drama.

Charlotte Cushman (1816-1876)
(On the Curtain of Ford's
Opera House, Baltimore,
Maryland)

The Fabulous FRANCIS BANNERMAN

By IRVING BROWNING

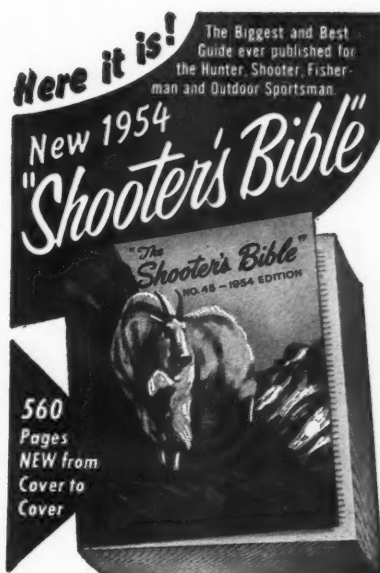
The kids of thirty, forty and fifty years ago, who roamed past the knights in armor, cannon, guns, pole arms, crossbows, etc. in the Francis Bannerman store on lower Broadway, in New York City, worked, saved and scrimped their pennies, nickels and quarters for the purchase of a bayonet, sword, cap, knapsack, uniform, pistol, musket, bugle, drum or most anything that one could wish for, to be hung on the wall or worn on special occasions or parades. Many great collections were assembled in this manner and many historical pieces that are now found in attics and believed to have been carried in war by grand-dad, might also have been one of the early purchases from the stocks of Francis Bannerman.

I remember in my youth, I made purchases of swords, buckles, buttons, etc., with the money that I could scrape together. In 1912, a group of young men and myself, formed a volunteer militia, called the "31st Infantry Volunteers," and we purchased our khaki colored uniforms at Bannermans; uniforms that were manufactured for the soldiers of the Spanish American war. These were popular outfits of the time, later adopted, with slight changes for the men in service in World War I.

There is more to be told about Francis Bannerman than I can outline here. The early catalogs that he issued are now one of the sought-for collectors items among firearms fans. Many of the early arms sold by Bannerman are now housed in museums throughout this country and parts of Canada.

Francis Bannerman, a trader by nature, made quantity purchase of rope and bunting at a sale of war surplus, after the Civil War. He then lived in Brooklyn, just around the corner from the Navy Yard and was right on the job when the announcement came that this sale was to take place. That was the beginning of the Francis Bannerman business, in the year 1865 when he was a young man.

It was later announced that the Army was to set up a disposal sale of all surplus items, new and used, from the warehouses and from the battlefields of the war, just ended. Bannerman again made great purchases, bought quantities of uniforms,



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An old engraving showing Bannerman's Island Arsenal on the Hudson River

muskets and all its accoutrements. He purchased cannon, carriages, shells, cartridges, drums, flags, and in such quantities, that for many years, he has outfitted foreign armies with complete wearing apparel, guns, cartridges, cannon and everything with which to fight a battle. He had so much of this equipment that he found it necessary to purchase a whole building on lower Broadway, at number 510, in which to stock these items.

Besides the private purchasers, there came the curators of museums. There are many items from the Bannerman stores in the Ford Museum, Metropolitan Museum of Art, Fort Ticonderoga, Fort Niagara, in fact, the demand was always met at Bannermans. Purchases have included powder horns, muskets, uniforms, tinder lighters, etc., from many periods, and from many countries.

It was not until 1890 that the store opened on lower Broadway. The business is now run by Francis Bannerman's son and grandson, David and Charles, who guide its destinies. All of the old timers know and remember Mr. Scott who has been with Bannerman some thirty-six years. He is well known to most collectors, and Scott knows arms and armor as well as many curators in charge of similar items in museums; his advice is always welcomed.

There came a problem, the weighty items, powder, cartridges and the enlarged stock, and Bannerman sought more room for expansion, so he purchased a "rock," now the Francis Bannerman Arsenal Island, situated on the Hudson River in upper New York, near West Point and the Bear Mountain Bridge, which can be seen from the windows of the

north bound trains and from the driveways from both sides of the river. The illustration from an early engraving, shows the island and its background. This, before the Bear Mountain Bridge was built.

David Bannerman told me that when his father bought the rock, he had it leveled down to what it now is, and that was a costly venture. It houses all of the heavy artillery, wagons, wheels and lots of them, over four thousand swords and items too many to wade through. There must be plenty of rarities stocked in that arsenal, even now.

This island is a castle-like show place, and is a beautiful sight, reminding me of the river Thames, with its view of old mansions and castles. Its setting in this mountainous part of the state and seeing no life on the grounds, gives it an air of mystery. Francis Bannerman spent much money and ten years to build it, and he lived on the island for many years, until his death. That island arsenal has never been opened to the public, for it has been built for just what its name implies, it is an arsenal.

There is no doubt that through these nearly 100 years, hundreds of thousands of pieces were sold here

for use. All of the stocks of all of the present dealers could get lost in the building alone, at 510 Broadway, let alone that island arsenal.

On your travels through these United States, you pass many shrines set up to commemorate the fallen heroes in many of the wars fought for our freedom. In front of many of them you see cannon, machine guns, cannon balls, and other trophies that can withstand Nature's elements. Many of these came from the stocked stores of Francis Bannerman, a Scotchman by birth, who will be remembered for a long, long time.

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By A. J. Cruse

The coloured labels adorning the familiar match box have been in use for more than a century since John Walker, an English chemist, gave the world its first friction match in 1826. They have portrayed an ever-increasing variety of subjects, colours and designs from glamorous women to nursery rhymes, historical scenes, to beast and fishes. These labels are now much sought after by collectors all over the world who enjoy a hobby which is even older than stamp collecting, offering an equally wide range of colorful and interesting material. "Match Box Labels of the World" will introduce beginners to a delightful hobby, provide a work of reference for experienced collectors; while the subject, being both original and full of interest, should have a wide appeal!

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Carl Schurz

The Joy of Gathering

Medical Treasures

By HOWARD DITTRICK, M. D.

(From an article in the *Journal of Missouri State Medical Association* January, 1954)

Medical libraries, and physicians as well, often are troubled over the disposal of historic objects that come into their possession. This paper affords one answer and tells the story of the accumulations in one institution into an internationally recognized museum. Those responsible for this development have been a physician and his wife, other physicians and their families, together with friendly museums here and abroad.

Desirable objects were sought assiduously among the effects of deceased physicians and the stocks of dealers in antiques. When appropriate items were discovered, a friend of the Museum was invited to act as angel and, when such objects were purchased, they were recorded as gifts of this sponsor. Duplicate material has been presented, but with any sizeable donation there is usually a worth-while specimen. Although the Museum has now reached the stage of selection in acquisitions, the advice of Sir Arthur Keith, Director of the Museum of the Royal College of Surgeons, has been consistently followed—never to treat any donated historic material as junk. In passing, it should be noted that until the last year, all services for the Museum have been voluntary; part time clerical assistance has recently been provided.

The origin of our Museum lay in a small packing box of old instruments that Dr. D. P. Allen had deposited in the Library, from the effects of his father and grandfather. When the Library, in 1926, moved into its new home on the University campus, this material was turned over to me with instruction to determine its future disposition. This marked the birth of a museum.

A wealth of pharmacy material has come from local and foreign sources. Attractive shelving of walnut and San Domingo mahogany came from a pharmacy in the Polish section of Cleveland, thriving in the seventies, and was presented by a local druggist. Handsome hand-blown glass bottles with black letters on a gold background, belonged to the Smithnight Pharmacy in the Civil War period. The blue ointment pots, imported from Germany in 1880, had

been in the Petersilge Pharmacy until it became submerged in an inundating slum area. Near the pots is an early American leech jar of white porcelain, urn shaped with perforated lid, bearing the legend "Leeches" in black letters. For ten years I attempted to purchase the leech jar, but not until the druggist's death were friends able to acquire it for the Museum.

The trail for Museum objects has led into many bypaths of travel. In Sarajevo, a pharmacist entertained us in the private quarters of his shop. We were served tiny cups of thick, syrupy Turkish coffee, and when his shop was closed he escorted us for a midnight stroll around the ancient Moslem city. It was a different city, with its hundred needles of minarets, its softly splashing fountains for ritual washing before prayer, its shadowy inn for caravans of men and beasts, its coffee shops where on long spits chickens, lambs, or even a whole sheep roasted before glowing charcoal. We did not sample the roasting meats, but we did taste the national plum brandy, *slivovitz*.

Sarajevo, the place of caravans, derives its name from the traffic from India, along the Spice Road of Arabia, up through the Balkans to the dealers of Western Europe. Drugs were sold along the way in market booths, such as we saw in Sarajevo's Turkish Bazaar. In one booth, a Jewish family exiled from Spain sold crude drugs and dyes, basing their knowledge of drugs upon the accumulated folklore handed down from father to son. We had little common language but I succeeded in acquainting the owner of the booth of our Museum activity and in acquiring a rounded, oblong thin wood container from his shelves. Within it he generously placed a dried pomegranate, a bit of gentian root and a portion of resin. The resin had for container a piece of green bark, folded to form a crude pocket, with the sides held fast by two twigs.

A Viennese apotheker was located near the votive column erected in gratitude for relief of the city from plague. In World War I the Germans had taken his beautiful bronze mortars to make into cannon. His shelves displayed wood jars, in natural finish, and one of these he presented to us. The Latin label indicated that it had been used for powdered Baptist

stone, powered amethyst. Its place in our Museum is beside a Delft jar for lapis lazuli. In the Middle Ages semi-precious stones were reputed to have medicinal values.

We were able to acquire a number of majolica drug jars in Madrid, as well as some of Spanish blown glass. Two cobalt blue, half gallon, glass jars, part of a group that was shipped to Antwerp, were also purchased. An obliging Madrid druggist presented us with a bit of theriac, a marvelous antidote to poisons, and medieval cure-all, which had been compounded in 1859, and was still pliable.

Along the Dalmatian coast we visited Dubrovnik (old Ragusa). Two pharmacies entranced us. The proprietor of one (*Apotheke Domus Christi*, founded 1420) showed us his prized jars, and an inventory of the store taken by Napoleon's troops in 1811. Across the Esplanade was a second pharmacy within the cloisters of a Franciscan monastery. A tonsured monk in brown robe and barefoot sandals proudly displayed his rare jars. This pharmacy of the Little Brothers was founded in 1317. Prescriptions filled in both shops form part of our pharmacy collection.

Some material has been acquired with little effort. One such gift came in response to a letter to Justice Holmes. It was pointed out that because of his father's part in the discovery of the contagiousness of puerperal fever some object associated with him was desired for the Museum. Promptly he sent Oliver Wendell Holmes' *lignum vitae* twine box with its original ball of red twine. Justice Holmes' card was within and it read, "This twine box is presented to the Cleveland Medical Library. It has stood on what was my father's desk from his death until now."

Another valuable display came almost entirely from the effort of F. A. Whiting, former Director of the Cleveland Museum of Art. He learned of the sale by auction of eight pieces of surgical appliances made by sixteenth century Austrian armorers. At that time the Museum had no budget. At his suggestion I telephoned a Cleveland orthopedic surgeon, and was thrilled with his response, "Sure, I will give you \$500.00." With that evidence of medical interest, Mr. Whiting proceeded to bid in the articles, obtain-

(Continued from page 153)

The Picture POST CARD

By LOUISE COLLINS

Publishers of Post Cards

We are still talking about old time, and not so old, publishers of post cards. You may want to get your May and June *HOBBIES* and read these articles as one, for this shall take up where they left off alphabetically. It makes collecting more interesting if we know anything at all about the photographers, artists or publishers. However, just because certain cards are mentioned in this column, it does not necessarily follow that these cards are either rare or expensive. In fact, it may be an indication that they are not. We have not the where-withal to acquire many expensive cards, nor the time to ferret out the truly rare ones. The cards of which we write are interesting for other reasons, and there is some hope of your finding them among your old albums, and those of your neighbors. These cards have been acquired easily, and for modest sums.

Even if we wished to promote keen competition in buying and selling cards, it would not work out, for cards are too numerous, and collectors are not numerous enough. Also, as far as we can find out, most collectors of post cards are interested in the educational angle, and they want to acquire cards in large quantities and in comprehensive sets. Many get as much fun out of acquiring new cards on their travels as they do out of searching for antique cards. And after all no post card is yet an antique in the true sense of the word.

Before proceeding with this article, we wish also to remind the reader that this article is not an ad, and that we are not describing cards that we, or anyone else in particular, have for sale. If you have buying in mind, we suggest that you order from the ads herein, or write the advertising dealers for their price

lists. If you have selling in mind, set your price and advertise, do not expect us to have time to price your cards and send you a mailing list of buyers. We would be glad to see your ad here, and your having an ad would give us an excuse to add our recommendation if the cards are worthy. If you have a yen to exchange, or if you have a club, you can always carry that information in a small classified ad also. It seems a little unfair for some readers to expect this department to furnish them with lists of dealers, clubs, and papers that are not only not interested in us, but that are really competitive. It seems really poor sportsmanship for that reader to get *HOBBIES* at the library, to write for the name of another paper, and to send a subscription to the other paper, while still waiting for their library to lend them *HOBBIES*. You good, fair, and interested readers pardon our mentioning this. We will not furnish names, but instead we hope the offender or offenders will come to their senses and make real hobbyists for learning better sportsmanship before any longer. Be loyal to your friends, your clubs, your papers, and to all those who are your friends in the hobby field; but be fair to all, and do not play them against one another. The collector with the best sense of honesty and fair play gets so much more out of his collection!

One very interesting early publisher, or rather one publisher of very interesting early cards, was Reinthal and Newman of New York. They have to their credit a rather impressive lot of artist-signed cards. Among these are Archie Gunn's girls, soldiers, etc., Philip Boileau's portraits; art cards by Bessie Pease Gutmann; the Kimball art series; and Harrison Fisher's girls. There were also Dolly's prayer cards, at the Opera, school days, Eventful Hour Series by Al-

fred James Dewey, Path of Love Series by Earl Christy, and Baby Mine Series by Boilleau.

Another very large company was the Regensteimer Colortype Co. of Chicago. It is said that they sold 35,000,000 cards in 1909 alone.

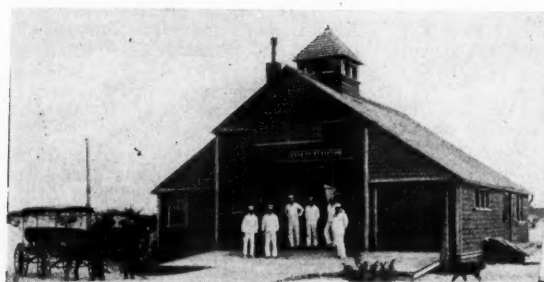
Many Washington, D. C., cards bear the trademark of B. S. Reynolds Co. They may have made their own earlier cards which bear no other imprint, but their later cards bear the names of other companies, mainly that of Curteich.

Two very well known and prolific producers of view cards are M. Rieder of Los Angeles who recorded the progress of California in the early decades, and Robbins Bros. on the opposite corner of our wonderful country at Boston.

During the Second World War, Mike Roberts covered the West with his Wesco Color Cards. At that time his trade mark was three airplanes with the words "Let's Go. U. S. Keep 'Em Flying!" Today Roberts has expanded his coverage to include the whole of the United States, and has changed his name to Roberts Color Card. Roberts cards are always interesting and worth while.

Some other companies worth consideration were the Rose Co. of Philadelphia; A. Rosin & Co. of Philadelphia; and Roth and Langley of New York City.

One company with a very enormous output was the Rotograph Co. of New York who also had plants in Germany. Rotograph cards are both durable and interesting. They emphasize great clarity of detail. Cards are printed in black and white, blue and white, sepia, colored views, and real photographs on bromide paper. They also issued beautiful, thick, gold edged art copies much like the Stengels. Their cards covered the Eastern Seaboard, and as far west



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A 6810 U. S. Life Saving Station, Race Point, Provincetown, Mass.



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A 7375 Highland Light, North Truro, Mass.



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A 6811 Egg Rock Light, Swampscott, Mass.



Copyright 1910 by the Rotograph Co.
A 6879 Commercial St., Provincetown, Mass.



Copyright 1910 by the Rotograph Co.
A 7010 Public Garden "Incline", Boston, Mass.



A 5060 Residence of Mr. August Belmont, Fulton Avenue, Hempstead, L. I.



A 3030 An Entrance to Cedar Springs near New Paris, Ohio.



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- # 14-12 Ala.-Ga. Court Houses ..25c
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as Chicago and Dallas. They also made some of the Exposition cards including St. Louis in 1904.

Sackett and Williams in New York was a well known firm, who with several others combined in 1910 with Leighton and Valentine.

In Dansville, N. Y., the Sandford Card Co. put out interesting novelty and greeting cards. They went in for heavy cards with hand painted effects. Among their cards are artistically printed and decorated poems, mottoes, and flower designs on beveled-edged cards.

Other well-known publishers were P. Sander, the Santway Photo-Craft Co. of Watertown, N. Y.; and the Scenic Photo Pub. Co. Inc. of Seattle, Wash.

The Scenic View Card Co. of San Francisco had a wide Western coverage. Their trade mark is a polar bear atop a scroll with the letters SVC. This is the same trade mark used by the Pacific Novelty Co. except for the old letters P N C.

P. Schmidt of Chicago made sepia, novelty cards, photogravure heads, and hand-colored landscapes by Chicago artists. In Three Oaks, Mich., Schrader & Dennis published greetings in the German Autochrom process.

A. E. Schwerdtfeger Co. of New York City published the cards marked with a small odd-shaped heart containing the letters AES. Their greeting cards are lovely and durable. Their gelatine cards look like the plastic-coated cards today. AES cards were warranted not to curl; those we have today still are not curling. However, one must take care with all these cards—gelatine or plastic—for they will peel, and will leave you with a very ordinary card after the gloss is gone.

In St. Louis, Adolph Selige, who printed in Leipzig, gave us many excellent scenic cards. The earliest we have of these are numbered in the 4,000's as early as 1903.

In Lexington, Mass., O. G. Seeley made tan and brown kid-like finished cards in historic and literary subjects. These cards are not numbered.

In Boston, M. T. Sheahan issued cards of a thick type with beveled gold edge, and printed in sepia or brown. Sheahan cards are of several types: biographical cards of such great men as Longfellow and Lincoln, with small views and statistical data; clever comics, and art; and worthwhile mottoes and quotations.

One very commonly found card is published by the Souvenir Post Card Co. of New York and Berlin. They used several distinctive trade marks and printings, several designs with the letters S P C Co., and the picture of a bee on the letter C in post card as well. Souvenir had a wide coverage east of the Mississippi River, and many of their subjects were well worth while. Among them were many decorated with touches of tinsel.

Among more modern cards, the Standard Arts of Berkeley, Calif., is represented in the fields of dog and horse pictures. The subjects are

clearly named in a white space at the end of the picture side. Among the horse cards we have, are such famous names as War Glory, Eddie Cantor and Cimmaron.

Standard Oil's "Sohio" cards, although never attaining the number nor the popularity of Union Oils, are attractive to collectors.

Often found among old greeting cards, is a card with a large and elaborate letter "C" in "post card," and sometimes an S in an oval beneath the "C." Often these cards have small letters S L C Co. around a circle and sometimes the further identification of a six pointed star with the words "Stecker Quality."

William Steiner & Sons of New York were well known producers and importers. They imported cards from Germany for forty years. Steiner cards were sometimes marked by an S in a very small diamond in the corner.

In St. Paul, Minn., R. Steinman & Co. produced cards called the "Natural Wonders of America" from photographs by Sumner W. Matteson.

A very popular card with the collectors is a small sized card in black and white with a satin finish. On the picture side is an eagle on a shield in bright colors. These are Private Mailing cards made by Arthur Strauss in New York in 1898. The ones we have come from New York, New Jersey, and Washington, D. C.

There are two Sterns: Edward Stern & Co. Inc. of Philadelphia who publish many hotel cards; and I. Sterne of New York to whom we are indebted for many old time views of New York, Coney Island, and resorts along the coast from Maine to Miami.

In Kansas City, John Straley published local scenes which he photographed and had made up in France.

In Winter Park, Florida, Sunny Scenes Inc. covered the state post-card-wise and put on the market many lovely views that carried the fame of Florida's flowers and sunshine to the world.

Among the very early makers of American cards was Frank W. Swallow of Exeter, N. H. He had a wide New England coverage. Swallow's cards are easily distinguishable by the small silhouette of a flying swallow on the address side.

Many a collector looks for the "Lucky Buck" cards. These are the product of H. H. Tammen Co. The "Lucky Buck" looks like an Indian baby sitting down, with a very large amulet hanging around his neck. He is about one-third of an inch high and is found on the address side, sometimes on the stamp square. Ac-

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companying him are sometimes the letters H H T Co. Among these cards are famous Indian heads embossed, donkey comics, and a wide selection of Western and Alaska views.

Mrs. G. N. Tanner of Concord, Mass., gave us cards in sepia of all the famous New England writers and their homes. Of T. P. Co. and H. W. Taggart we have learned nothing. In Vancouver, Wash., G. Morris Taylor issued a "Taylorchrome" colored card.

When given their choice among Mitchells, Detroiters, Leightons, and Thayers, some informed collectors will choose the last named. The Thayer Company was in Denver, Colo., and were among the first to publish cards of the Rockies. Their embossed mountain views are in a class to themselves. Their comics are clean and clever, and their Indian pictures authentic.

A very widely distributed modern card is the Tichnor Bros. card found

in many dime stores today. This Boston Co. has a wide coverage in penny cards, and today also issues a good line of kodachromes.

The Tower Mfg. Novelty Co. of New York put out a specially nice group of Lincoln cards.

One well known trademark is that of the Ullman Mfg. Co. of New York. Ullman issued a series of views with wide border and a small colored shield under the lower left of the view; a sense series, a series of famous hymns such as "The Rock of Ages." This last card is dated 1899, and is No. 604.

Among the West Coast collectors and many others, the Union Oil cards are exceedingly popular. They have been issued yearly since 1939, with the exception of the war years. An excellent check list has been published by Bob Finnegan of the Windy City Post Card Club.

The United Art Publishing Co. of New York issued many fine old greetings. They did not mark too many of their cards with either name or number, but by comparison, and close study we have found many unidentified cards that have similar printing, paper, etc. which we feel sure must have been part of a large output.

Valentine & Sons Publishing Co. Ltd. are as well known in the United States as in England and Canada. They issued under their own name, and they also combined with several other producers as a controlling factor. Thus we have the Valentine-Leighton, and the Valentine-Souvenir companies. Valentine cards are found in every old album, but the photography and subject matter is not always so interesting as desirable for collecting.

Van Ornum Colorprint Co. was in Los Angeles; the Garrett Wall Co. in Indianapolis.

The Everett Waddey Co. of Richmond, Va., is a well known concern which makes cards from copper plate etchings. We do not know how many they have made as they are unnumbered. Waddey also issues the standard linen-finish dime store variety of today.

In New York City, V. C. Ward issued millions of cards from his factory in Saxony. Many American Companies are said to have sold his cards under their own imprint.

Among our court house and post office views are some black and white cards with silver border. These were made by the Wayne Paper Box and Printing Co. of Fort Wayne, Ind.

In New York, Walter Wellman, cartoonist and publisher, published glazed comics known as "Life's Little Tragedies."

H. Wessler and John Winsch were importers whose imprints and copyrights appear on many of our most beautiful greeting and seasonal cards.

The Westminster Press of Philadelphia published Cradle Roll and Sunday School cards.

C. S. Wheelock Co. of Peoria, Ill., whose trade mark is a combination wheel and padlock printed on the

stamp square, were exclusive importers. Their cards are well worth collecting.

Those who remember when we could buy greeting post cards in the dime stores, certainly remember the Whitney Made Cards which were embossed, and printed in bright colors. There were many designs with children, and bright red Santas, there were many Christmas and Easter scenes from the Bible. The address side was marked with crossed laurel branches.

You have also seen the cards with a staff and draped flag under the words "Post Card." These were from Williamson - Haffner Co. of Denver. Greeting cards were made also by H. L. Woehler of Buffalo, N. Y. And Wolf & Co. published other cards but are best known to us for Ellen Clapsaddle cards.

We are sure that our list is quite incomplete, but it will give you some idea as to the number and variety of good collectable cards.

Post Card Shorts, News, and Previews

1. Now that it is vacation time, it is a good time to try out the post card collecting game. Don't buy any high priced cards, especially at first. Just lay in all the cards you can find on your vacation, perhaps two or three copies of each you like. Tell your friends to send, not one but several from their vacations. Start easy and see if you like it.

2. We have had several good items on the value of cards. They are so fine that we expect to run a whole article on the subject soon. In the meantime don't take any wooden nickels!

3. Some will say we are foolish to hold down on prices when we are a dealer, too. Our answer is that honesty will pay out in the end. We do not believe in killing the goose prematurely just for one or two half formed eggs. We would like to see lots of happy post card collectors, not a few sadder and wiser and poorer owners of one or two cards that they can't sell for half the price that they gave.

4. Don't forget that good cards of today are the much sought for collectors items of tomorrow. Happy collecting.

I have made a great discovery. What I love belongs to me. Not the chairs and tables in my house, but the masterpieces of the world. It is only a question of loving them enough.

From Balloons
Elizabeth Asquith Bibesco

POST CARDS WANTED

PAYING UP TO \$2 for Trans Mississippi and other high grade post cards. Up to \$25 for old Xmas seals. Items must be before 1917 only.—Atlas Stamp Shop, Westmont, Ill. s3694

POST CARDS FOR SALE

HAWAIIAN color postcards: Flowers, Native Peoples, Scenics. 10 for \$1.—Jones, 1244 Nakuina St., Honolulu 17, Hawaii. d128801

FOREIGN POST CARDS: Delightful nursery cards from England, France, Belgium and Holland; Rolling Eye from Denmark; Speaking Cats from France; Swiss water color scenes, English views, Queen Elizabeth II. folk costumes from many countries. Send 10c for new list.—The Doll Questers, 162 Giralda Ave., Coral Gables, Florida. jly1673

POST CARDS: Large selections, reasonably priced. Write wants. Postpaid.—Wellington Smith, Lee, Mass. s6483

POST CARDS sent on 10-day approval, 1c and up, plus postage.—Wolek, 26 Fenway, West Hartford, Conn s3852

NOVELTY, specialty, topical, famous men, musicians, movie backed, heavy embossed, mechanical, zodiac, etc.—S. Wilgocki, 12038 Martindale, Detroit 4, Mich. au3023

CLOSEOUT BARGAIN: High grade old, unused, colored post cards. 30 different lovers scenes, \$1, postpaid. 65 different, \$2, postpaid.—Atlas Stamp Shop, Westmont, Ill. au3363

OLD GERMAN PICTURE post cards: Wide variety of views, portraits, greetings, comics, etc., sent for your approval. Very reasonable. Fine selection of stamp approvals included upon request.—Ace Stamp Co., 14 Church St., Jamesburg, N. J. au3065

OLD POST CARDS: Early 1900's, 100 views or greetings, \$1; foreign, 75, \$1. Foreign colored unused 40, \$1. Monthly lists free.—Lyon Hobby Mart, Box 63, Hartford, Conn. au3844

INTRODUCTORY! (Limited). 20 for \$1: Beautiful Union Oil western scenes, Detroit Publishing, or, old trade cards. Specializing in advertising Americana, old postal cancellations, view cards. Want-lists filled. Buy, sell.—Page's, 22 Malvern Avenue, West Somerville, Mass. s3295



By

FREIDA CLARK

PLAYING CARDS

Third Annual

Spring Meet

The Third Annual Chicago Spring Meet was held at the Conrad Hilton Hotel, May 14-16, at which time Chicago Playing Card Collectors were hosts to other collectors throughout the nation. Collectors were present from Rhode Island to California, including many who had not attended previously, as well as those who have never missed an event. This was adjudged the largest and finest meet of the organization.

The exhibit consisted of sixty frames of rare antique items dating from 1679 through the modern issues of today. The modern frames were comprised of clever grouping and arrangement of the 20th century issues, some of which were very lovely. The antique items, duplicates of which are in the British Museum in the Henry D. Phillips collection, or in the Lady Charlotte Schrieber collection, included such items as "The Beggars Opera," "The Popish Plot," the hand-made silk and lace squares, with the court cards from the Queen Victoria Diamond Jubilee, painted by hand on the silk. (These squares were used at the gaming tables, and are very rare in a full set). For the Americana collectors, there was an unusual deck of the Civil War days, another by Moore & Calvi which were the cards used for inserts in the tobacco packages from 1885 to 1890. They depict actresses. These have been very popular with the various card collectors and are scarce in complete decks.

The exhibit and description of the frames were as follows:

EXHIBIT

Playing Cards — 1679 to date

1. FLOWER GARDEN—a breath of spring and beauty created by a background from the paint brush, with the playing cards providing the flowers.
3. IRELAND—the scenic spots as seen on a deck of souvenir cards.
3. CROSS COUNTRY TOUR—a brief trip to the interesting spots across our beautiful country with the souvenir cards of today.
4. ATLAS OF THE WORLD—As shown by cards.
5. THE SEASONS—Spring, summer, fall and winter—as exemplified for the collector.
6. VACATION DAZE—Tennis, golf, swimming, skating, skiing, bicycling, horse-back riding—how can one choose easily from such a tempting galaxy!
7. VACATION—and how we all enjoy it!!!!
8. PEOPLE ARE FUNNY—This is what Art Linkletter has been trying to prove.
9. ZOO PARADE—The lions, tigers, giraffes, zebras—they are all here.
10. CIRCUS—The clowns, the trained animals—the days that adults become overgrown children and realize it.
11. BULLFIGHT—Mexico—The glory of the torreador captured in color on the playing cards.
12. CHILDREN—and their play. We love them all.
13. DANCING GIRLS—The graceful ballet, the can-can, square dancing, the waltz—the talking, nimble feet are busy.
14. SHOW TIME—"Last Curtain Call." The show must go on. (A Moore and Calvi deck).
15. SEWING—The needle and thread, the thimble, scissors, tape measure, and fancy stitches that create the lovely as well as the practical.
16. "SAY IT WITH MUSIC"—This is how—
17. A VISIT TO AN ART MUSEUM—Treasures and beauty galore. We all love it.
18. INDIANS—The vanishing Americans.
19. ADVERTISING—This is one reason why it is wise to advertise on playing cards. They live to talk—not only for the present but for many tomorrows.
20. COLLEGES—Is your Alma Mater with its memories, here?
21. FAMOUS PAINTINGS—with their beauty carefully reproduced for the playing card collectors.
22. CIGARS AND CIGARETTES—The taste may be different, but the smoke is the same around the world.
23. SHAKESPEARE GAME DECK—One of the educational game sets, popular in the 1890's for teaching literature. (Cincinnati Game Co.)
24. DR. BUSBY, 1898 and SIR HINCKLE FUNNY-DUSTER, 1903 (Parker Game Co.)—Some of the same characters are to be found in "Old Maids."
25. HAPPY FAMILIES, and COMIC QUESTIONS & ANSWERS—English, late 19th century. Happy Families was one of the most popular games of its time.
26. EGYPTIAN GAME DECK—rather unique, as it includes three or more sets in one. Right half is a Tarot set, after the style of D'Etteilla. Upper left has a Spanish deck, and when it is completed, the Greek or Egyptian hieroglyphics. Lower left is a regular fortune telling deck. The left center shows the zodiac signs. In black and white.
27. CZECHOSLOVAKIAN TAROT DECK — French style pips are used on the regular deck, with the atouts being "double headed" showing scenes which may be used to interpret fortunes—a very popular pastime in some parts of Europe today.
28. GOING TO MARKET—An advertising game deck, during the days of high button shoes, Ingersoll \$1 watches, Pompeian cream and early Fords.
29. FRENCH TAROT—by Arnould 1748. French Chromo-lithograph. Note the four court cards, as the chivalrous French added the Queen, retaining the cavalier and valet.

30. TAROTS-D'ETTEILLA—Circa 1800. These brilliant, vivid cards followed the early pastels, made from wood blocks. Earlier he was an uneducated wig-maker, Alliette, but saw what a lucrative business was possible in Divination by the Tarots, and has remained famous for centuries. (Hargraves P. 77 Benhams P. 160.)
31. STRICTLY FRENCH—Unique, and modern court cards—all beautiful.
32. FRENCH-EARLY & MODERN—with interesting and unusual court cards.
33. ICELAND—FINLAND—The larger is the Iceland deck, its court cards almost bearing an air of mystery, to the collectors, as does the country. Finland is a 20th century deck but still unusual and attractive. Cards from both of these countries are scarce and unusual.
34. HANS CHRISTIAN ANDERSEN—An excellent representation for DENMARK and the beloved writer whose tales children the world over will continue to enjoy through time. Motifs of his fairy tales made from wood cuts, and a set of them in color.
35. GERMAN—Square corner—Mid 19th century. Each Ace has a small portrait at other end (artist, poet, musician or historian?) The court cards are unusual. Kings have long heavy pointed beards, beautifully gowned Queens and Knaves with Van Dyke type beards. Colors are deep but soft. Back shows a young woman—mother or governess—with two young boys, one with a musical instrument. This deck is in shades of purple, though it also comes in sepia.
36. ITALIAN DECK—Hand painted, full length court characters, in their elegance. These appear to be circa 1800. The smaller deck, entirely different in style has the folded border after the Italian style. This is hand stencilled and colored. Circa 1750. (Hargraves P. 241.)
37. SPANISH—17th century. Hand drawn and colored. Red and green predominate in this issue.
38. MINIATURES—First set of cards (48) were issued by the American Tobacco Company and used as inserts in cigarettes for British consumption. Other sets of court cards are from old German, Swiss, French and Spanish decks. The gum advertising cards are from a Canadian deck.
39. WIDE PICTORIALS—Here are some of those more difficult to get!
40. CIVIL WAR DECK—Also known as the "UNION DECK," issued in 1862 by the American Card Co. of N. Y., using the red flags and stars for the red suit, the dark blue eagle as Spades and the blue shield for the Clubs. The Kings are infantry officers, the Queens goddesses of liberty, and the Jacks artillery officers in fatigue uniforms. (Hargraves, P. 343-344.)
41. POLITICAL DECK—N. Y., 1888 by A. H. Caffee. Court cards are caricatures of leading political figures of the day. The Joker shows Cleveland knocking Harrison out. King of Spades is Benjamin Harrison, Hearts, Grover Cleveland, Diamonds, Thurman and Clubs is Morton. The Queens and Jacks are lesser known men. Ace of Spades is Butler in caricature. Back is yellow with designs in red. U. S. capitol surrounded by newspapers of the day. They are under bust portraits of the leading reporters, also in caricatures. (Hargraves, P. 353.)
42. HUSTLING JOE—1895, made by U. S. Playing Card Co. A fancy deck on the rare side. Only in one suit is there any continuity of story. It consists of fancy or amusing scenes on each card, generally of the same characters. (Hargraves, P. 353.)
43. HARLEQUIN TRANSFORMATION—No. 1—Designed by C. E. Carryl, published 1879 by Tiffany & Co. This is one of the most beautiful and amusing of the American made decks. The Kinney Bros. copied this set for small cards to be used as inserts in cigarette packs, 1885 to 1889. (Hargraves, P. 353.)
44. HARLEQUIN TRANSFORMATION—No. 2—Issued by Kinney Bros., 1888 to 1892. When a complete deck of the small cards were collected, they were accepted in exchange for the large deck. They are more scarce than the No. 1 issue which may be due to the fact they were not so colorful, attractive, nor clever.
45. JOAN OF ARC TRANSFORMATION—English circa 1850. This deck is in the Phillips collection in the British Museum, and thought by him to be English. Joan of Arc is the only person identified. Court cards are Chromo-lithographed. (Phillips Cat. P. 85, No. 260.)
46. JOAN OF ARC TRANSFORMATION—French circa 1850. This deck is in the Schreiber collection in the British Museum. The scenes are all the same but with different arrangements in the numeral cards as well as the court cards. Court cards of both decks are Chromo-lithographed. (O'Donoghue Cat. P. 60, No. 100.)
47. OLIVETTE TRANSFORMATION—1828, printed from wood blocks. Name on Ace of Clubs. Court cards represent characters from Greek history: Ulysses, Menelaus, Agamemnon, Homer (the poet of the Odyssey), Penelope, Priam, Polypheme, etc. The court cards are all hand colored. (Morley's P. 152-3.)
48. OSLANDER TRANSFORMATION—1818. A Viennese artist, Herr Oslander, published in 1818. Very fine work carefully executed in mezzo-tint. They are colored by hand so there are no two decks identical in shadings, and sometimes the colors of the drapes are reversed. It is considered one of the cleverest of the transformations. (Morley's P. 154.)
49. FRENCH LUXURY DECK—Court cards are all animals, cleverly dressed, and in vivid coloring. On each numeral card there are scenes in back of the suit signs.
50. FANCY ADVERTISING DECK—Spanish, 1895. These clever cards advertise "El Barco" chocolate so attractively that it is certain no one ever threw them out because they were "advertising" cards. The Jack in the Spanish cards is always mounted, and in this set each Jack is mounted on either a large hare, a lion, or dog, as the other children romp through a fairyland.
51. LOTTERY DECKS—Circa 1760. Top set consists of 18 cards with five numbers on each, making a total of 90 numbers, no number being repeated. The lower set consists of six hand drawn and colored cards each consisting of 15 numbers—a total of 90 numbers also, and no number repeated. The backs of these cards are red satin. It seems as though they were used for a game much like our "Keno."
52. JAPANESE GAME—17th century. Called "Haku-nin Isshu" (poems by 100 poets of Japan). This game consists of two parts. The plain set without pictures has the last half of a poem. The other set shows a portrait of each of those poets. Card is backed with antique silver paper which is folded over the front to form a tiny border. They are the Tosa style of painting which was popular from the 13th to 18th century, known for its court life and elegance. Note gold flakes on upper part of each card.
53. HINDOO AND PERSIAN CARDS—The small round cards appear to be early part of the 19th century. Next row is a part of deck representing the "Ten Incarnations of Vishnu." The next group is late 19th century using French style suit signs. (Hargraves, P. 20.)
- PERSIAN—There is little known about this set, though there is one game known which requires 25 cards, "Al Nas." There are five suits of five cards each. Each suit has one court card which is identified to us as the following

(Continued on page 151)

The exhibit was planned for the enjoyment of all collectors, guests and public and it seemingly fascinated all groups.

The three days flew by. Here many renewed friendships of past years, while many others became acquainted for the first time with those they had known by correspondence only, having exchanged cards and card information via mail previously.

Some collect only the rare old cards, others the modern and general current issues; some collect single cards for the back design; others collect only the rare old decks. Playing card collecting is such a vast field there is room for every collector to follow the phase which appeals to him the most.

CHICAGO PLAYING CARD COLLECTORS

The Chicago Playing Card Collectors, following many requests, have decided to open their club to other collectors throughout the world, and at this time extend an invitation to all who are sincere in collecting to write them for further information. The local group meet the third Friday of each month at the Conrad Hilton Hotel, (the room number is posted in each elevator on that evening), and all collectors are invited to visit them at any time.

Plans now are being made for a very active year, and for the Spring meet of 1955. The members strive not only to get the cards but to know more about them. Those who cannot visit at the next meeting may write Mrs. Dorothy Powells, Secretary, 9645 S. Leavitt Street, Chicago 43, for further information.

JOIN PLAYING CARD COLLECTORS' ASSN.

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Write for other Assortments

COLLECTORS HAVEN

P. O. Box 1819, Chicago 90, Ill. tfr



The Honeyguide Bird

One of the world's most fantastic birds, the African greater honeyguide, which is distantly related to the North American woodpeckers, may provide clues for cracking the wax armor of the tubercle bacillus which makes the white-plague germ immune to most chemical treatments.

The honeyguide is one of two known living creatures that can digest wax, the principal food which it obtains from bees' nests. It is planned that living specimens of these birds, arranged for by Dr. Herbert Friedmann, curator of birds of the Smithsonian Institution, will be flown from Africa and will be studied at the Army Medical Center here to determine what makes this digestion possible. Either intestinal microorganisms, possibly of some unknown species, or hitherto unknown enzymes are suspected, and if they can be identified they may have a role aiding medication aspects of the treatment of tuberculosis.

Dr. Friedmann has made an intensive study of the extremely curious behavior of the honeyguide in its native haunts. It long has been asserted that when this bird locates a bee's nest, which must be broken open before it can feast on the wax, it deliberately seeks out a human being, attracts his attention by some sort of demonstration, and then "guides" him to the treasure. The man, the bird was thought to assume, will break open the nest to get the honey. The honeyguide itself is not a honeyeater.

This behavior has been reported hundreds of times. Once a man's attention has been attracted, he is quite likely to take the hint, since the bird's reputation is well established and a store of honey is eagerly desired by natives. The bird will fly a

short distance, wait for the man who is following, and then make another short flight. It takes no chances on the honey hunter losing the trail. The trails are often quite circuitous but seldom cover a distance of more than half a mile.

All this, Dr. Friedmann found, is true, and he himself followed several bird guides to bee nests. He does not however, attribute the habit to any great intelligence or devious thinking on the part of the bird, but to instinctive reactions. The honeyguide has come to associate man with opening bees' nests over many generations. When it sees a man it may get excited but has no actual purpose in mind. It starts flying from tree to tree, and this behavior is brought to a halt when it sees or hears buzzing bees. Inasmuch as this is usually near a bee's nest, the action looks as if it were purposeful.

Natives warn strangers to be cautious when following a honeyguide because sometimes—they believe maliciously—it will lead to a lurking leopard instead of to a honey tree. The fact is, Dr. Friedmann ascertained, both leopards and buzzing flies are likely to be found around a dead animal in the bush, and the bird may mistake flies for bees.

The strange ability to digest wax, he says, must have been an evolutionary development over untold generations. The honeyguide is an ancient bird, far antedating man in

the African forests. Something must have broken open bees' nests for its convenience before humans were available. This, Dr. Friedmann says, was the honey badger, or ratel, a large skunklike mammal that is now becoming quite rare. Probably the bird used to guide ratels to honey trees. Now man often takes its place.

In some other respects the honeyguide has quite unattractive habits. It has, for example, developed the habit of parasitism to a high degree. It lays its eggs in nests of other birds in holes in trees or in the ground. The elected foster mother hatches the eggs, thus entirely relieving the honeyguide of this duty. The young are born with needle-sharp hooks on their bills with which they proceed to kill their newly hatched nest mates. The foster mother doesn't know the difference between her own dead offspring and the intruder. She proceeds to bring food to the voracious little murderer. After about two weeks the hooks fall off. Thenceforth the little honeyguides are quite peaceful, but they remain in the nest for as long as 40 days while all their needs are cared for by the foster parents.

The only other animal known to digest wax is the "waxworm," the larva of a moth. The wax is broken down to fatty acids by intestinal bacteria.

The honeyguide, it was found, does not live on wax alone but requires some other source of vitamins. In nature these come from the many insects it eats. Honey apparently forms no essential part of its diet.

SHELLS

TWO NOTABLE Shell Books: "East Coast Marine Shells (4th Edition, \$6. "World-Wide Sea Shells", \$4.50 post-paid; thousand illustrations in each; suitable beginners and advanced students; sample pages free. Address Author.—Maxwell Smith, Windermere, Fla. 060211

BUTTERFLIES

TROPICAL BUTTERFLIES: 12 brilliant specimens, some rare, \$4.—A. Edwards, 927 26th Street, Santa Monica, Calif. n12069

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A similar collection was sold last year to an amusement park and brought out thousands of visitors and quickly paid for itself. They will last a century. The writer has furnished the three largest museums in this country over 200,000 specimens. You are safe when you deal with Webb.

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Spider Weavers

A Panamanian spider completely envelopes native Indian houses with a golden gossamer which is completely insect proof. The strange vestment, like the most delicate sort of golden lace, is described by Dr. Matthew W. Stirling, director of the Smithsonian Institution's Bureau of American Ethnology, who encountered it among the Guaymi Indians of the Bocas del Toro province, Panama, near the border of Costa Rica.

Literally hundreds of spiders combine to spin their webs around a native house of considerable dimensions. Eventually the webs form an almost continuous fabric in which the spiders lurk to trap any unsuspecting insect which approaches. The Indians naturally welcome the spinners, for otherwise "bugs" might be an extreme nuisance, especially in the rainy season. Only the doorway is kept free of the web. No insect can enter the house through any crack in the walls.

Entomologists have identified this spider as the species *Nephila clavipes*, which is also found in the Florida Everglades. Its webs, as described by the late Dr. W. E. Safford in a Smithsonian Institution Report, look as if they were made of extremely delicate gold lace. These threads are sturdy and can be woven into cloth. Bed curtains made of them were a notable exhibit at the Paris Exposition. At that time an effort was being made to "domesticate" this spider. Females were kept in captivity—each in a separate compartment, for they would eat each other if allowed to mingle—and fed on flies. Such a captive laid 500 to 1,000 eggs a day. The survivors among the young—they were quite cannibalistic—scattered after two or three weeks, and each female among them started to spin a web of her own. Then the "spider farmer" would hold the insect gently and steadily pull the thread from her spinneret, the secretory organ from which webs are produced. Each female would give about an ounce of silk in a summer. Spider farming, however, did not prove profitable and soon was abandoned.

POLISHED GEM MATERIALS

Beautiful polished slabs, fine pet. wood paper weights, nice transparencies, rare gems in cabs or faceted stones. Nice identified wood set polished.

MINERAL BOOKS

Gem Lore, Geologies, Lapidary manuals, mineralogies, mineral guides, free lists for postcard. Minerals, crystals, gems, polishing machines, supplies.

PACIFIC MUSEUM

Shell Beach, California

The Starfish

It might seem odd that in a region infested with sharks one of the creatures most dreaded by the natives should be one as seemingly harmless as a starfish. But this is actually the case on Ifaluk Atoll in the Caroline Islands, and the fact will not surprise those who know the starfish in question.

Some of these malevolent echinoderms from Ifaluk have just arrived at the Smithsonian Institution, along with many other marine animals from the Caroline Islands, collected by Frederick M. Bayer, associate curator in the division of marine invertebrates of the U. S. National Museum, during the course of an intensive biological survey of Ifaluk Atoll undertaken as part of the coral-atoll research program of the Pacific Science Board of the National Research Council with assistance from the Geography Branch of the Office of Naval Research. These animals will be used to fit together a picture of coral island life as it affects the native inhabitants.

The starfish from Ifaluk Atoll is a giant among its kind—2 feet or more across—and has 13-15 short, stubby arms radiating out from the broad disk like the spokes of a wheel. Unlike most other starfishes, says Mr. Bayer, it is densely covered with sharp, brittle spines, those on the back an inch or more in length and tipped like needles. Because of its mottled reddish, olive, and gray coloration it blends perfectly with the

bottom on the shallows and reefs where it lurks. It is thus a much more immediate menace to the islanders, who spend much time wading about in shoal waters, than are even the man-eating sharks, which vigilantly patrol the deep water along the line of breakers on the reef. Even the leather tough feet of the natives cannot resist the vicious spines of the starfish, and the injuries inflicted by such a creature when trod upon may be excruciatingly painful. From its reddish color, which becomes even more brilliant when the animal is dead and dried in the sun, this sea-star is called "yera 'rang-erang" or just "rang-erang," which means flame-colored, by the Caroline Islanders, though biologists call it by the Latin name "*Acanthaster planci*."

At the center of the radiating arms on the underside of the body, the 'rang-erang has its mouth, through which it protrudes its voluminous stomach to engulf and digest the helpless clams, snails, and other creatures that form its prey. Strangely enough, the remedy for the injury of the 'rang-erang lies in the creature itself, says Mr. Bayer. According to local lore obtained directly from the natives of Ifaluk, if one steps upon a 'rang-erang, the proper treatment is to turn the starfish on its back and apply the injured foot to its mouth. The stomach and powerful suction-cup "tube feet" of the animal will draw out the poison and the broken spines so that the wounds will heal rapidly.

Playing Cards

(Continued from page 149)

- equivalents and the color in which each is found: King—Shah, on green; Queen—Bibi, on yellow, oft times with children around her; Couli, dancer—sometimes one girl, sometimes two, on red; Soldier, on gold ground; and Ace, lion, in deadly combat usually with a calf, though with huge viper, or another lion is known. The other cards are of various subjects. The real old cards show fine and delicate detail of work. (Phillips Cat. P. 104.)
54. GEOGRAPHICAL DECK—1820 by C. Hodges. English. Court cards engraved and beautifully finished in gold and colors, representing various countries in each continent. Each of the Aces show a map of one of the continents, while on the numeral cards are the maps of the various countries, all in color. (Hargraves, P. 180, Morley's P. 138.)
 55. ROWLEY & CO. 1790—Unique suit signs and their colors are as follows: Chances (hearts) in red; Pikes (spades) in dark blue; Faceted stones (diamonds) in pink and clover-leaf (Clubs) green. Court cards portray contemporary sovereigns with George III and Queen Charlotte of England on the Hearts. Engraved from copper plates. (Hargraves, P. 205, Morley P. 159, Phillips Cat. P. 67 No. 212.)
 - BEGGARS OPERA—London 1728—Written by John Gay. (Only part of the deck is shown). Each card has one of the lyrics and the music of one of the airs of this opera which enjoyed a century of popularity in England. They are delightful little melodies. (Hargraves, P. 200.)
 56. THE HORRID POPISH PLOT—1679, political deck, also called "Titus Oates Plot." It seems the plot involved the killing of the king and throwing the blame and executions on the Protestants. The Ace of Hearts read "The Plot first hatched at Rome, by the Pope and Cardinals" . . . These cards were used as an advertisement and were very popular at the time of the agitated state of the public mind. Printed from copper plates. (Hargraves, P. 193, Morley P. 169.)
 57. GEOGRAPHIES—Circa 1680, Amsterdam "Jeu de Geographie." The cards are engraved maps of various countries, each with the name of the country at the top, with the suit mark enclosing a numeral or letter. There is a small book, well bound, the size of the deck in the box with the cards, which explains the rules of the game and gives information on the country on each card. The wrapper of the book shows a map of the world, and the title and address "J. Covens and P. Mortier, Paris." (O'Donoghue Cat. P. 148, No. 11.)
 58. ROYALTY—From the coronation of King George IV 1830 through the reign of King Edward VIII, 1938. (Phillips Cat. P. 65, No. 203, for George IV Coro.)
 59. ROYALTY—1897. Hand painted court cards of Queen Victoria's Diamond Jubilee on silk squares finished with hand-made silk lace, evidently used on the gaming tables which were in great vogue at that time.
 60. ROYALTY—King George VI through the coronation of the present Queen Elizabeth II.

GEMS AND MINERALS

The Silver Apricot

By H. DOUGLAS BROWN

The Ginkgo Petrified Forest lies right on U. S. Highway 10, midway between Seattle and Spokane. The Administration building is within 100 feet of the passing tourist who travels the highway to the left of the stone structure. The highway is a smooth macadem which is so good that speeds of sixty miles an hour and upwards are used over it. This very fact has caused many a tourist to miss one of the Nation's most interesting attractions, because it is so easy to pass by before realizing it. Built by the W. P. A. in 1934-35, the building is made of the adjacent volcanic basalt and is so durable it will stand for centuries.

To look at the surrounding country, one might well wonder why such a substantial structure should be situated there. No tree grows within sight, there is no water, the temperature gets to zero and below in winter and to 118 above in summer and the largest plant is a scrubby sagebrush. However, lest this description cause you to put it on your list of places to be shunned; let me tell you more about this area. Back in Eocene-Miocene times, say a comfortable 75,000,000 years ago, great rifts in

the earth's crust in this inland region, allowed molten lava to pour out over great areas. In fact some authorities assert that there were more than sixty distinct flow-blankets of basalt which successively spread out over the greater part of the state of Washington. The western reaches of these flows are around Chehalis (south of Seattle) while the eastern edge is well east of Spokane. The original depth of the lavas of many layers was probably in excess of 3000 feet.

The glacial periods, which were both before and after the lava rifts, have taken off much of the original basalt layers. Erosion and rivers have further cut through them until we can get a considerable cross-section of the various flows and can read the times and life of that period. Not too much of the animal life has been discovered, although bones of a three-toed horse and a rhinoceros have been found well down in the layer series. But plant fossils are in profusion.

Previously in these columns, we discussed the conditions which allow petrification of plants to occur, so we will but touch briefly on the conditions now. Trees lying naked on the ground when the lava rolled red hot over the area were consumed by fire. However, those which were in swamps or buried in silt were isolated from oxygen, and without that there could be no combustion. The plants being more than 90% cell-structure, absorbed the silica of the lava and it became, as we term it, petrified. Some of the incredible time-extent of geology may be visualized in this process. From the time of the first eruption and the flow of lava, when the land was covered and the next eruption a whole era pass-

ed. The time was long enough to allow the basalt of the prominent flow designated to become weathered, for soil to become established, for grasses and small plants to start and subsequent humus to accumulate, and then larger and larger flora until trees grew. Although the climate was humid and sub-tropical, this still must have taken hundred of thousands of years, if not millions. Realize, too, that these tree-seeds or cones, etc., must have come little by little from far north or west of this area which is the center of the great Columbia basalt flow.

Following this layer as it is exposed along a canyon through which Highway 10 goes, we find at the Ginkgo State Park many petrified trees. Of course, all are prone, as any tree standing upright was burnt to a cinder. Among the petrified logs are firs, spruce, maple, beech, bay, locust, oak, gum, birch, and others. But the most fascinating thing is the number of petrified trees, mostly hardwoods, which cannot be identified with any present day species.

One alone, which now only grows naturally in China, is the Ginkgo, or Silver Apricot. Its leaves resemble a much magnified maiden-hair fern leaf. It is very slow of growth, and in the Northwest present day climate, is extremely delicate. Some trees found in the Forest are more than four feet through. Extensive root systems, all petrified, are exposed and leaf fossils may be found.

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Ginkgo tree, however. Before this area was made a State Park, vandals and collectors finding the Ginkgo exposed and with little protection, tore at it with any tools at their disposal until only the surrounding lava rock kept it from disappearing entirely. To prevent this, the State authorities, placed a steel grid over it and poured concrete on top with a marker over the tomb of the only known Ginkgo tree in the Western Hemisphere, to achieve maturity.

A hardy variety is now being grown and gaining popularity as an ornamental shrub, but only time will tell if these can ever reach the magnificent proportions of the silver apricot of Miocene times. For the mineral collector, this area is a treasure trove. Although, one may not collect in the State Park, there are great areas outside of the park which are prolific in petrified woods of wonderfully preserved structure and beauty. There are Indian artifacts to be found, and opalized wood and semi-opal of many types. A camp-site and cabins is but a half mile distant on the edge of the Columbia and all needs of the traveler may be obtained there. Next time you travel in this area, take your foot off the throttle at the Ginkgo State Park! You'll be glad you did!

The Joy of Gathering Medical Treasures

(Continued from page 143)

ing an additional \$500.00 from another benefactor.

Mr. Whiting also provided me with credentials which facilitated purchase of Greek votives (400 B.C.) from the Metropolitan Museum of Art, and replicas of marbles of medical interest from the British Museum and other institutions. A letter to a curator in Rome led to the acquisition of reproductions of the bronze surgical instruments from the House of the Surgeon overwhelmed at Pompeii in 79 A.D. Originals are now in the Naples Museum.

Another class of objects that has been acquired at slight expense is photographs. The galleries here and abroad abound with examples of disease depicted in art. Attendants looked at us quizzically and then became cooperative when we asked for photographs showing insanity, deformities, spectacles, blindness, plague, skin disease, circumcision or childbirth.

The Wellcome Historical Medical Museum in London is the largest of its kind in the world. We spent a week with the Conservator studying the displays. Subsequently he sent us a model of the first stethoscope devised by Laennec. Recently we have been fortunate in acquiring an original specimen.

In the Wellcome Museum we saw replicas of the first obstetric forceps, attributed to Dr. Peter Chamberlen of London in the seventeenth century. The invention was kept secret, but

many years later they were discovered during repairs to the Chamberlen house. We had seen the originals in the Royal Society of Medicine. The following January we wrote to the Society asking for permission to have reproductions made. In June the Secretary replied that the Council of the Society had met and had granted our request. He added that a member of the Council, Sir Henry S. Wellcome, had graciously undertaken the project and would forward them as his personal gift. They may be seen in the same case as the reproduction of William Smellie's wooden forceps from the Royal College of Surgeons.

Other quests proved more elusive and thus the more alluring. In the State Museum at Harrisburg, Pa., a small tin can with a spout was labeled "Nursing Can," and was used in baby feeding. For several years we searched diligently but unsuccessfully for one of these devices. We were finally able to acquire two in York, Pa. There are now nine in the collections. Nursing cans were used only by the Pennsylvania Germans. Influenced by knowledge of the English bubby pot and the use of tin in Cornwall and Devon, the mothers of southeast Pennsylvania had these cans made by the travelling tinkers. The nursing can is American.

We had a similar long hunt for a castor oil spoon. These are oval shaped, with a hinged cover for filling, a slit opening at the tip, and a hollow handle. The tip of the spoon is inserted into the baby's mouth. The mother blows down the handle; a slip, slop and a gobble and down goes the castor oil. The acquisition of one of these spoons required much patience. We could not find any in the shops in England, and were told that they existed only in museums. On a trip to Toronto we saw five in the pediatric collection of Dr. T. G. H. Drake, one of which he graciously permitted us to purchase. In a group of donated instruments we discovered a black spoon, which when cleaned proved to be a castor oil spoon of old English silver plate.

Another difficult search began at a meeting in Kansas City where Logan Clendenning proudly exhibited an ivory nude figure of a Chinese lady. Physical examination of a woman is taboo in China. A woman in pain sends a nude figure to her physician by messenger, who indicates on it the location of the pain. The physician sends appropriate remedies by the messenger. After a long wait two modern figures were found in Oriental shops and several others have been donated or lent to the Museum.

We had never known of hollow glass breast protectors to be used for lactating mothers until Dr. E. A. Hashinger showed us a pair in the Kansas City Medical Center. About two years later a similar pair was presented to our Museum.

In the National Museum at Mexico City we saw two figures showing Pott's disease, one of Aztec, and the other of Zapotec culture. The Direct-

or examined my credentials and graciously ordered replicas for our Museum. One figure was of stone and the other of terra cotta. When I returned for the copies, I was amazed by two things, their close resemblance to the original and the unfavorable impression of the artist. He was a half pint, crooked little gnome with one blind eye and apparently about half vision in the other. In spite of his handicaps, his work was so excellent that we have never ceased to admire his craftsmanship.

Another experience is a long story which must be rigidly curtailed. San Rocco of Provence in gratitude for his recovery from bubonic plague became a hermit and was attended by an angel and a dog which brought him bread. Wherever he went the plague disappeared. After his death he was venerated as a plague saint. We saw many statues of him in France, Italy, and Spain. In Cavtat on the Dalmatian coast, the Racic family, almost wiped out in the influenza epidemic, had a mausoleum executed by Mestrovic depicting San Rocco and his dog. The statues seemed to be everywhere, but none could be procured.

On a subsequent round of exploration of the shops on Third Avenue in New York, we were especially fatigued and discouraged. In the last shop, the owner suggested that we might find something of interest in his storage building. It was dark, dusty and dingy, until in one corner we espied a polychrome stone statue of San Rocco with his staff, his angel, his dog bringing bread. As always he was shown raising his tunic to exhibit the characteristic bubo. The price was unimportant. San Rocco now presides over our Museum.

Many colorful and surprising incidents have occurred in the twenty-seven years quest of the historic *medicana*, but the editor has warned *aut brevis, aut scissors* and I shall relate only a final amusing incident. We visited the Rag Fair at Rome and picked up two volumes of Galen brown with age and channeled by the erudite bookworm. We lingered at the stand to admire an altar cloth. The price was high and the saleswoman insistent. We protested that our boys at home would not be interested. "How large a family?" she asked. "Six boys," my wife replied. Immediately the *Senora Italiana* countered by exposing her breast and copiously anointing my astonished wife with a stream of lacteal fluid. We were told that this was an old Italian blessing for fertility.

These are some recollections of amusement, pleasure, thrills and satisfaction that have come in gathering together material which it is hoped will be of historic value for years to come. For some anxious souls, a safe haven has been provided for their medical treasures. An institution has been organized where a study of the medical past can perhaps point the way to future progress.



Little Harps

By MILDRED K. TAYLOR

Collecting miniature harps comes naturally to Beatrice Schroeder, talented young harpist currently with the Houston Symphony Orchestra. Her collection of miniature harps

began when she was a child learning to manipulate the strings of the instrument, whose beauty was sung by David in the Psalms. Her brother, an archaeologist, sent her a minia-

ture harp and player dressed in the garb of a Pueblo Indian, when he was in Mexico on an expedition for the Smithsonian Institution.

The next item in the young musician's collection was a gift from her sister's fiancé. It was a tiny golden harp whose column was filled with perfume and came from a New York shop. Then her father, on a tour of South America, brought back from Ecuador an Indian figurine in ceremonial attire playing a harp decorated with the symbols of his race, and another one from Guatemala. This was a primitive harp of unadorned wood. The player is dressed in the garb of the early inhabitants of that country.

From this beginning Miss Schroeder's collection just "grewed and grewed." Miniature harps of crystal from France and Czechoslovakia were added. Then came porcelain harps from China and Japan, a plaster-of-paris harp from Greece, one of tortoise shell inlaid with mother-of-pearl from Italy, and a Florentine ceramic harp. There are harps of hand-carved wood from Switzerland, Germany and the Tyrol as well as a pottery one from California.

Perhaps the most prized piece in her collection is a Dresden China flute and harp duo in the elaborate costume of Mozart's day presented to her after her European debut recital in Genoa in the spring of 1952.

Her most recent miniature was made especially for her in the original Meissen factory in Saxony and is an authentic copy of the harp player in the famous Meissen "Animal Band" which was produced in 1765-66.

An evening breeze in the studio stirs the strings of three large harps and calls attention to the collection of little ones hung, not on the proverbial willow tree, but carefully arranged on glass shelves in a Louis XV gold cabinet.

Miss Schroeder, a native of New Jersey, made her radio debut in her



Miniature harps from the collection of Beatrice Schroeder, harpist.

early 'teens over a coast-to-coast network on Dr. Walter Damrosch's Music Appreciation Hour. Since then she has been heard on the major radio stations and has made over 200 solo appearances in the United States and Canada as well as in Nassau and Italy. She was a member of the Radio City Music Hall Symphony for six years and has been a soloist with leading eastern and southern symphony orchestras.

Among her most interesting experiences was playing for the Duke and Duchess of Windsor, for the United Nations delegates and at the late President Roosevelt's diamond jubilee. In addition to playing with the symphony orchestra in Houston, she is a member of the faculty of the University of Houston.

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The Atlantic Monthly 90 Years Ago

(Continued from page 133)

Harriet Beecher Stowe contributes "Sojourner Truth, The Libyan Sibyl," and "A Reply to the Address of the Women of England." The English had given great support to the American Abolitionists before the war but their more practical shop-keeping instincts which led them to do a little blockade running during the Civil War and there was some sympathy for the Southern cause based more on cotton than on sentiment and Mrs. Stowe, author of the slavery classic "Uncle Tom's Cabin" had called the Women of England on this business as usual policy.

Donald G. Mitchell who gave us "The Reveries of a Bachelor" and "Tk Marvel," was an Atlantic contributor and is represented in this volume by "Wet-Weather Work."

Of articles concerning the war we find: "No Failure for the North" by Francis Wayland, Jr., "A Call to My Country Women" by Gail Hamilton; and "The Last Cruise of the Monitor" by Grenville M. Weeks, U. S. N.

There were literary articles by some writers who have not become as well known as Hawthorne, Holmes and Stowe. There is "Jane Austen" by Mrs. R. C. Waterston; Mr. Buckle as a Thinker" by D. A. Wasson; "Personal Reminiscences of Buckle" by Charles Hale; "On the Vicissitudes of Keat's Fame" by Joseph Severn; "Charles Lamb's Uncollected Writings" by J. E. Babson; "Christopher North" by Joseph Dana Howard; and "Shelley" by Thornton Hunt.

The poetry of Vol. Xi includes a number of pieces by John Greenleaf Whittier, the Quaker Poet, including: "Andrew Rykman's Prayer"; "The Countess"; "To E. W."; and "The Proclamation." James Russell Lowell has his "Latest Views of Mr. Biglow" and "In the Half-Way House"; Ralph Waldo Emerson is represented by his "Boston Hymn"; Oliver Wendell Holmes by "Choose You this Day whom Ye will Serve"; Julia Ward Howe, now remembered for "The Battle Hymn of the Republic" is represented by two pieces: "The Flag" and "Lyrics of the Street." Here we also find "The Legend of Rabbi Ben Levi" by Henry W. Longfellow; "The Test" by Bayard Taylor; and "The Sleeping Sentinel" (Anonymous).

In the reviews and literary notices there is a trend to works on the war and the questions evolving from it. None of the books reviewed would appeal to anyone but a specialist at this late date.

In the April, 1863, number we find Francis Wayland, Jr., writing on state of the nation: "We have reached a point in the history of our national troubles where it seems de-

sirable to examine our present position, and to consider whether we ought to surrender ourselves to despair, or congratulate ourselves on decided success,—whether we should abandon all attempts to restore the Union, assert the dignity of the Constitution, and punish treason, or nerve ourselves to new effort, and determine to persevere in a righteous cause so long as a single able-bodied man remains or a dollar of available property is unexpended.

"It may be, it must be conceded that we commenced the contest with very crude and inadequate notions of what war really is. We proposed to decide the issue by appealing to the census and the tax-list,—tribunals naturally enough occurring to a mercantile and manufacturing community,—but how if the enemy prefer cannon and cold steel? Our first campaign was in the field of statistics, and we found the results highly satisfactory. Our great numerical superiority, aided by our immense material resources, gave us an early and easy victory. We outnumbered the enemy everywhere, defeated them in every pitched battle, starved them by a vigilant blockade, secured meanwhile the sympathy and support of the whole civilized world by the holiness of our cause, and commanded its respect by the display of our material power and our military capacity,—and in a few short months crushed the Rebellion, restored the Union, vindicated the Constitution, hung the arch-traitors, and saw peace in all our borders. This was our campaign—on paper. But war is something more than a sum in arithmetic. A campaign cannot be decided by the rule of three. No finite power can control every contingency, and have all the chances in its favor." The article continues with a sermon against wishful thinking and stresses the reality of war and insists that there be "No Failure for the North." In 1863 both sides could foresee the end of the struggle and there were recriminations against leaders on both sides for involving the nation in such a war. There were protests against graft and corruption in war contracts. There were then as now many traitors within the gates. The honest soldier of the army in gray was morally less a traitor than the Yankee business man who sold inferior shoes or bad beef to his government.

All in all the magazines of ninety years ago had much the same problems to discuss with their leaders as today. There were literary giants on the staff of the Atlantic in those days. Ninety years from now some one may make a survey of the Atlantic in the 1950's, or during World War II for example, and it would be interesting to know how many of its contributors of now and recent war years shall stand the test of time and what stories, articles, and poems will be recognized as old favorites by the student of periodical literature in the 21st century:

"At the Sign of the Crest"

LANG Coat-of-Arms

By HAZEL KRAFT EILERS

This family arose to prominence during the Reformation through a member of the family, Matthaues Lang (1468-1540), who courted favor with Emperor Frederick III who in turn, valued him as a genius. He was highly educated, having received his Masters degree from the University of Tübingen in 1490, and his wide knowledge he immediately put to use in the service of his masters. In fact, Cardinal Lang became so influential that modern writers have called him the "Cardinal Wolsey of Germany." In 1498, Matthaues Lang was raised to the nobility of the Holy Roman Empire by Emperor Maximilian I, and this patent of nobility also raised his parents and brothers and sisters to the rank of nobility. His sister Apollonia became quite famous through her marriage to Count Paris

von Lodron, and then to Count Christopher Frangipani. Count Frangipani was the Emperor Commander in Venice where he was later held captive with Apollonia by the French. Apollonia's daughter, Countess Anna Maria von Lodron married Baron Andreas Ungnad von Sonneck in 1521, and they are the ancestors of the present family of the Barons von Sonneck, which is still flourishing in Germany. The present family of the Barons von Lang zu Leinzell are the direct descendants of Matthaues Lang's younger brother, Hans Lang von Wellenburg, who married the daughter of one of the Turkish chieftains who were taken captive in one of the many wars which Germany had with the Turks at this time.

Matthaues Lang, Cardinal, Prince-bishop of Gurk, and Archbishop of Salzburg was born at Augsburg in 1468. He was the son of Hans Lang, burger in the Empire City of Augsburg who was born in the family manor house in Muhlburg. Hans Lang married Margareth Sulzerin, daughter of a Councillor of the City of Augsburg.

A resume of the accomplishments of Matthaues Lang may be found on page 787 of "The Catholic Encyclopedia," Vol. VIII (1910). In 1498 he was raised to the nobility with the title "von Wellenburg," from a castle that came into his possession. As any German name with "von" is translated "Lady von" or "Lord von," the title of "Lord" may be inserted before the following first names.

Hans Lang von Wellenburg was raised to the nobility of the Holy Empire with the patent of nobility granted to his brother Cardinal Matthaues Lang, Archbishop of Salzburg, Prince-Bishop of Gurk. He married Jacobina Tragischik, sister of the Turks leader Bossa.

Their son, Andreas Lang von Wellenburg, married Lady Adelheid von Cappel, a daughter of a Senator of the City of Bremen. Valentin Karl Lang von Wellenburg, son of Andreas, later took the title Lang zu Leinzell. He was born in Halberstadt in 1580, and was the founder

of the present family of Lang zu Leinzell. He died in Leinzell Castle Sept. 21, 1653. He was the Lord of Leinzell, Goggingen, Horn and Holtzhausen in Wurttemberg, Germany. He married Lady Rebekka von der Decken of Lower Saxony, a daughter of Lord Peter von der Decken and Lady Cacilie von Wosselhoff. Valentin Karl Lang von Wellenburg was raised to the nobility of the Holy Roman Empire in Vienna, May 31, 1634, by Emperor Ferdinand II for his services and merit as High Commissioner of the Imperial Army at the battles of Magdeburg and Ingolstadt of the Thirty Years War. In his patent of nobility he was created Imperial Councillor and Court Count Palatine (the countship giving him certain powers of the emperor



1498
Lang von Wellenburg



1634
von Lang
Barons of Leinzell

in that he could legitimize children, grant degrees, speak the law, appoint college faculties, and grant nobility and coat-of-arms to un noble persons). He was granted the Manor of Leinzell in 1636, which is still in possession of the family. In his own patent of nobility he was granted a new coat-of-arms—Lang zu Leinzell—although he was born noble and entitled to use the Lang von Wellenburg Coat-of-Arms.

Johann Friedrich von Lang zu Leinzell, Lord of Leinzell, Councillor to the Ecclesiastical Prince of Ellwangen, High Bailiff of Heuchlingen married first in Hohenstadt Castle by the city of Aalen Nov. 23, 1651, Lady Anna Polyxena Theresia Adelmann von Adelmansfelden. She was born in Hohenstadt Castle July 22, 1634, the daughter of Lord Wilhelm Christoph Adelmann von Adelmansfelden and Lady Elisabeth Schaubert von Muhlbach. Anna was the first cousin of the famous Lady Louise von Degenfeld who married the Electoral Prince Karl Ludwig of the Palatine; her children were granted the title of "rau grafen" of the Empire; and her daughters are known in history for their letters to their half-sister, Elisabeth Charlotte who married Duc Philipp of Orleans. Elisabeth Charlotte's letters are famous for their criticism of the immoral French court in the time of Louis XIV, her brother-in-law.

Anna died at Leinzell Castle June 12, 1664, and Johann married second Lady Marie Barbara Baroness von Themar, a daughter of Lord George Adam, Baron von Themar, Lord of Schadenweiler. The marriage contract, dated Schadenweiler Castle, 1665, is still in existence.

Johann Jakob Baron von Lang zu Leinzell, a son by the first marriage, was born in Heuchlingen Castle Dec. 17, 1652. He died at Leinzell Castle Jan. 26, 1716, Lord of the Manor of Leinzell, Councillor to the Ecclesiastical Prince of Ellwangen, Master of the Hunt and Forests of the Prince of Ellwangen, Director of the Canton of Kocher of the Knight-hood of the Holy Roman Empire in Swabia. On Oct. 28, 1677, he married (first) Lady Catherine Anna Balwein

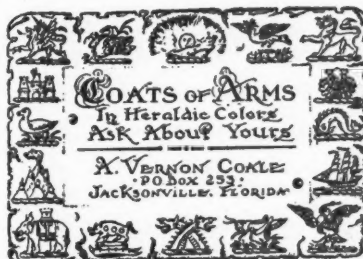
von Zweybrücken, born circa 1653, a daughter of Lord Hans Heinrich Balwein von Zweybrücken and Lady Helena Catharina von Münchingen. The Balwein von Zweybrücken family is now extinct, but formerly was a prominent family of the upper Rhine region. Catherine died at Leinzell Castle April 2, 1698, and Johann married 2d, Sept. 29, 1698, Lady Juliane Sophie von Bleyleben, daughter of Lord Johann Alexander von Bleyleben, Lord of Wachbach and his wife, Lady Johanna Maria Ernestine Baroness von Muggenthal.

Johann Christopher Wilhelm Gottfried Baron von Lang zu Leinzell (son of Johann Jakob and Catherine) was born at Leinzell Castle April 12, 1684, and died there June 6, 1751. He was Lord of Leinzell, Master of the Forests of the Prince of Ellwangen, High Bailiff of Heuchlingen and former Captain in the Royal Swedish Army. Before 1712, Johann married Lady Catharine Barbara von Bubenhofen, born 1684, daughter of Lord John Adam von Bubenhofen, Lord of Winzingen and Lady Maria

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Box 188 — Bridgehampton, New York *tlc*

Schenk von Stauffenberg, a granddaughter of the famous General von Bubenhofen of the Thirty Years War. Christopher married second, before 1746, Lady Maria Theresia von Bleyleben, daughter of Johann Franz Carl Anton Ernst von Bleyleben, Lord of Lauterbach and Maria Eleonora Cleopha Baroness Reichlin von Meldegg. She was born Oct. 8, 1716, and died at Leinzell Castle Dec. 24, 1770.

A son of this second marriage was Johann Franz Joseph Baron von Lang zu Leinzell, who was born Aug. 3, 1748, and died at Leinzell Castle Nov. 4, 1821, Lord of Leinzell, Royal Württembergian Master of the Horse. He married first on Dec. 16, 1776, Countess Marie Sophie von Lehrbach, born Laupheim Aug. 2, 1753, died at Leinzell Castle, Aug. 15, 1791. She was the daughter of Count Conrad von Lehrbach, Royal Imperial Captain and Gentleman of the Bed Chamber, and Lady Sophie von Knobelsdorf. He married second, Dec. 14, 1791, Lady Friederike Luise von Lengefeld (1760-1824). By his first marriage Franz Joseph left issue three sons and four daughters; and by his second marriage, two sons and one daughter.

A son by the first marriage, born at Leinzell Castle, March 31, 1787, was Johann Gottfried Maximilian Ernst Ferdinand Baron von Lang zu Leinzell. He died in Schwäb.-Gmünd, May 14, 1846, as a result of the wounds he received in the Napoleonic campaign in Russia. He was joint owner of Leinzell Manor and a Captain in the Royal Württembergian Army. He married first in 1819 Josepha Deibele (1800-1820) who died in childbirth at Leinzell Castle. His second wife was Margarethe Deibele, daughter of Ignaz Deibele, jeweler and silversmith by appointment to H.M. the King of Würt., and Christine Bommas. Margarethe was born at Schwäb.-Gmünd June 9, 1790 and died at Leinzell Castle Sept. 26, 1852.

Gottfried Johann Maximilian Ernst Baron von Lang zu Leinzell (son of Gottfried and Margarethe) was born at Leinzell Castle April 4, 1827 and died at Perkiomenville, (Montgomery County, Pa.), April 4, 1914. He came to America in 1886 and served for a short time as Imperial German Counsel to the United States. He was 1st Lieutenant in the Royal Württembergian Army and was decorated for his valour in 1848 by H.S.H. the Grand Duke of Baden and H.M. the King of Württemberg. He was a graduate of the University of Tübingen and served as intern in agriculture on the estate of his cousin, Count Adelman von Adelmanfelden, Hohenstadt Castle by Aalen, Württemberg. He married first at Bartholoma, Feb. 12, 1856, Mrs. Pauline (Robert) Pickel, born Rau, daughter of Wilhelm Friedrich Christoph Rau and Catharina Magdalene Schumm. She was born in Plochingen, July 30, 1822, and died at Grunbach, March 18, 1885. Gottfried married second at Stuttgart, April 28, 1886, Mathilde Steinhardt, born Schwäb.-Gmünd April 11, 1843, daughter of Franz Steinhardt and Maria Rosa Kohler. She died in

Perkiomenville, Pa., in 1921. Gottfried, the emigrant ancestor of the American line, left two sons and one daughter by his first marriage, and two daughters by his second marriage. One of these daughters, Ida, died in Rugby, England, but the other four children married and had issue, and their descendants may now be found in Pennsylvania, New Jersey, New York and California.

The lineage of this family—both German and American—embracing all known descendants born as recently as 1951 may be found in detail in the fourth annual volume of the new German peerage entitled: *Der in Bayern immatr. Adels (Handbook of the Registered Nobility in Bavaria)* published in 1953. However, as the material for this article was contributed by Frederick W. von Lang, a great-grandson of Gottfried (1827-1914), I will continue in a direct line.

Ludwig Gottfried Friedrich Baron von Lang zu Leinzell, a son of Gottfried and Pauline, was born at Leinzell Castle July 24, 1860, and died at Greely, (Pike Co.) Pa., Feb. 10, 1942. He was a landowner and civil engineer, holding a Bachelor of Science degree in civil engineering. He married first in New York City, 1882, Maria Katharina Knauer, born at Stuttgart, Sept. 23, 1863, the daughter of Friedrich Knauer, (florist and winegardner) and his first wife, Elisabeth Moser. Marie died in Greely, Jan. 5, 1911, leaving issue three daughters and three sons. Gottfried married second in 1918 Lady Christina Margaret Baroness Schwabel von Adlersburg.

Gottfried Friedrich Wilhelm (Baron) von Lang zu Leinzell, son of Gottfried and Maria, was born at Long Island, N. Y., July 16, 1884. He married first at Highlands, N. Y., 1903, Emma Marie Perry, born Lords Valley, (Pike Co.), Pa., Nov. 11, 1882, the daughter of William Perry and Margaret de Groat. She died at Scranton, Pa., April 23, 1928, leaving issue two sons and four daughters. On Sept. 28, 1928, as his second wife Friedrich married Mrs. Carrie Burdella (Della) Kizer, born Brundage, widow of Lieut. Loren Kizer who served in the Spanish-American War. She was born at Lakeville (Wayne Co.), Pa., on April 14, 1884, the daughter of Warren Daniel Adams. Brundage and Lucy Anne Harris Bartleson. Della Brundage is a tenth generation descendant of Gov. William Bradford of the Mayflower; and she is also a descendant of Henry Adams of Braintree.

Godfrey Frederick William (Baron) von Lang was the only child of Friedrich and Della. He was born at Scranton, Pa., in 1929. He is a member of the Pennsylvania Society of Mayflower Descendants, Sons of the American Revolution, I. O. O. F., Knights of Malta, Order of DeMolay, the Bradford Family Compact, etc., and is the instigator of this article. Full credit is accorded to Mr. von Lang for the interesting material recited herein.

The writer believes that other interesting armerigerous lines exist which have not been published. If anyone

having such material desires to submit the information, it will be considered as material for future articles of this nature.

Interpretation

Lang de Leinzell—Wurt. (Noblesse du St. Empire, 31 mai 1634; barons) Ecartelé: aux 1 et 4 d'or à l'aigle de sable, becqué et membré du champ; au 2 palé du gueules et d'argent; au 3 palé d'argent et de gueules. Casque couronné. Cimier: un vol coupé à dextre d'or sur sable, à senestre de gueules sur argent. Lambrequins: Conformes aux émaux du vol.

The above description of the Lang Armorial Bearing is registered in Vol. 2 of *Rietstap's Armorial Général*. The Coat-of-Arms may also be found in Siebmacher's *Wappenbuch* and in the peerage entitled: *Gothaisches Genealogische Taschenbuch der Freiherlichen Hauser*, published at Gotha, Germany by Justus Perthes from 1848 to 1943. The Lang family appear from the years 1863 to 1941.

Translated into English Heraldic terms: Quarterly one and four: or an eagle sable; two: pale of gules and argent; three: pale of argent and gules. Crowned helmet. Crest: a wing coupé: dexter or and sable; sinister, gules and argent.

The eagle is the king of birds, usually represented with wings displayed. It is emblematical of "a man in action, evermore occupied in high and weighty affairs, and one of lofty spirit, ingenious, speedy in apprehension and judicious in matters of ambiguity." The displayed wings stand for protection, and the gripping talons "rending and ruin to rebels and evil-doers."

The object in parting a shield by the various lines—such as in the third and second quarters—seems to have been to thereby employ two colors conspicuously either as symbolic or lively colors.

Code: plain surface, silver; small checks, black; dots, gold; perpendicular lines, red.

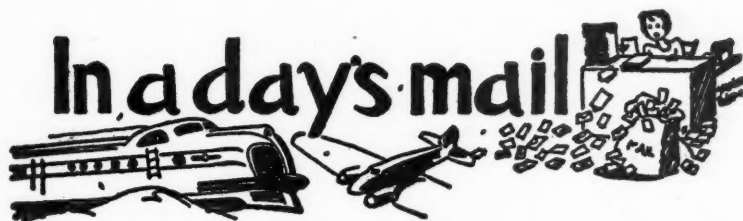
Queries and Replies

Send your queries and watch for the replies from readers. Also co-operate with replies whenever possible. Do not expect professional service.

Please enclose 25c for this service and 6c if you wish reply sent to you personally. No replies unless the query is answered by a reader.

Replies No. 940 & 941: Hanna HKE. The response to my query has been gratifying as many replies have been received giving data on Hanna descendants. Those interested, please write. Query No. 972: KIDD, Capt. Wm. supposed sea pirate b. 1645? Greenock, Scot. Hanged 1701, Wapping, Eng. Info. on family and desc. Also ances. Thomas Kidd b. c. 1800. Lived vicinity Corbally and/or Athly, Co. Queens, Ireland. John A. Dwen, Athly, Ireland. Mdse. Store. Corres. inv. Irene Kidd Rinker, 1229 Saline, Topeka, Kans. Note on above by HKE: The *Elks Magazine* for May, 1954, contains an article on p. 11 by George Woodbury entitled, "Captain Kidd. Most notorious of all pirates—or actually an innocent man?"

An old German (Swabian) proverb: "He who forgets his ancestors is like a tree without roots or a brook without a source"



Assets

Florida—Enclosed please find \$3.50 for one year of HOBBIES. Will you please begin with the March issue? I especially want this issue because of the fine article about St. Augustine. I just opened my antiques shop the first of the year, and I realize HOBBIES will be a great asset to me.—Maude McEwen.

His Own Copies

California—Have been enjoying your magazine in the library for some time. Very interesting. Enclosed please find remittance for a year's subscription.—John B. Wilson.

Golden Words— Inspiration & Faith

Illinois—May I take this opportunity of telling you that I think HOBBIES has improved greatly in the past year. It seems to me that each issue is a bit more inspiring than the one before. Thank you for a worthwhile and authentic magazine that we all can pin our faith to.—Mrs. Warren J. Buchan.

Enjoyed Visit to Lightner Museum of Hobbies

Pennsylvania—I attach herewith check to renew subscription for another year. I might add that we all enjoyed visiting the Museum at St. Augustine, Fla., on our return trip from Miami last April.—A. J. Slutter.

Blue Ribbon Treasures

Alabama—I have been a subscriber to HOBBIES for many years, in fact, I have some blue ribbons won in the '32 or '33 button contest which I believe was the second show.—Mrs. M. G. Ludlow.

Responsive Chords

Massachusetts—We enjoy HOBBIES from cover to cover; especially liked the article about Julia Sanderson and Frank Crummit. They were always our favorites, and, too, we liked the article, "Boston's Only Carillon." We have listened to many concerts by Dr. Lefevere, played from Saint Stephen's Church in Cohasset, Mass., when he was there about eighteen years ago.—Esther S. Burr.

We Love Indian Lore, Too

Illinois—Enclosed is \$3.50 for a renewal to HOBBIES, the finest magazine of its kind in existence. Impossible to be without HOBBIES. It's improving with each issue, especially the Indian Relic section which is my favorite part.—Andrew W. Puls.

How to Win Friends & Influence People

Illinois—Have had so many doll friends wanting to know "if my ad pays for itself"? etc. I never fail to tell them that I wouldn't dare put a larger ad in—get so many replies to this one, would have to find help to fill all the answers otherwise! Have had so many callers inquiring about dolls, patterns, etc., and of course I always like to know how they knew about my dolls. You guessed it! The answer is, invariably, "We saw your ad in HOBBIES," and it makes me feel so happy. Just couldn't renew my ad without telling you how grateful I am to you, for all the articles have helped immensely. Do hope you continue your information on paper dolls. Also like your information on old magazines and prints. And of course, never fail to find items I want in other ads. When your magazine comes I go through every ad with a pad and pencil by my side, and if it takes 'til two in the morning, well, it's worth it! Thank you for such a useful, entertaining, worthwhile magazine, tops in its field.—Vera Hefner.

Straight Thinking

California—Please do not drop me from your "preferred" list after all these years! I can't get along without it, and don't want to try! To my way of thinking, it is in a class by itself and unlike any other magazine I have ever known. I am looking forward to receiving it for many more years.—Carolyn S. Cassell.

Best of its Kind

California—Kindly accept the check enclosed in the amount of \$3.50 for HOBBIES for one year. I have a copy before me which I have read several times and I feel that it is the most comprehensive and interesting magazine of its type ever published.—Ray D. Shuman.

Bible for Antique Lovers

Maryland—I have lived with a lot of genuine antiques of more or less value all my life and want to subscribe to HOBBIES Magazine so that I may appreciate them the more and be able to separate the sheep from the goats. Enclosed please find my check for one year's subscription.—Mrs. R. J. Hillyer.

Intrigued with Museum

Massachusetts—Please send me HOBBIES again beginning with the April issue. I am in Florida at the present time, and have visited the Lightner Museum in St. Augustine. I am so glad I could go there. It is perfectly beautiful and would like to go often.—Mildred W. King.

It's Wonderful

Minnesota—Enclosed please find my check for another subscription to your wonderful magazine. Without it I would feel lost.—Ruth Soderberg.

Holds Reader Interest

Connecticut—HOBBIES can't be beat for maintained interest.—Arthur Gabler.

It's For Hubby

New Jersey—I received a copy of HOBBIES, and found it very interesting and since my husband has taken a fondness to antiques, I know it is going to be helpful to his hobbies.—Mrs. Margaret Scheckler.

"Under a Cent a Day"

Pennsylvania—Enclosed find \$10 for three year renewal for the finest and most interesting magazine on hobbies that has ever been published. I have been a subscriber for many, many years and have all the back issues and indeed it is very interesting to look over some of the early issues especially when one compares prices of years gone by. I would not have been able to build up my collection of glassware were it not for the many dealers throughout the country who advertise in HOBBIES. Again let me say, where can any collector get so much information and good reading for less than a cent a day? Best of "luck" to HOBBIES and its entire staff.—E. Heacock.

Tells Her Friends

Arizona—I would be lost without HOBBIES, and have recommended it to a lot of collectors.—Mrs. F. R. Lewis.

Three Golden Words

Colorado—HOBBIES is tops.—Mrs. J. C. Coleman.

Ounces of Joy

New York—Was really worried by the first of the month. And HOBBIES still hadn't come; Could it be my subscription already had lapsed? Could it be I was so dumb? But ah! there it is, by U. S. mail, Entertainment without alloy. The best of writers, pictures, and ads. Almost thirteen ounces of joy.

—Maurice Brewster

THE MART

Rates: 8c per word;
Larger type 12c per word.

MART WANTED

Old Hand guns of all kinds, particularly Colts wanted. Also want U. S. Gold and other coins. Obsolete paper money.—H. Brand, 46 N. W. 95th St., Miami Shores, Fla. s3027

WANTED: Any material relating to the history of any Western or Southwestern State. Books, broadsides, letters, diaries, business ledgers, early newspapers, theatre programs, anything else.—Argonaut, 336 Kearny St., San Francisco, Calif. au128402

WANTED: Old correspondence—stamp envelopes and postmarked letters dated or written before 1880. Highest prices paid. Free buying list and information.—B. Ball, 1135 du Pont Bldg., Miami, Fla. o6829

CIGARETTE, TOBACCO, candy cards. Advertising or issued by tobacco companies.—Charles Bray, East Bangor, Pennsylvania. o13069

OLD SHOES, boots, sandals, footwear, all nations; give age, history, photo or sketch. Describe fully.—B. W. Cooke, 33 Lakewood Dr., Glencoe, Ill. n123741

CANES: Must be unusual in design, material or history. Send photo or sketch. Describe fully.—B. W. Cooke, 33 Lakewood Dr., Glencoe, Ill. n123741

WANTED: OLD, unusual and foreign playing cards. Describe, price.—E. M. Salmons, 6732 Newgard, Chicago 26, Illinois au3272

CIGARETTE, tobacco cards, loose or in scrap books. Write Charles Bray, East Bangor, Penna. s12698

WANTED: Boy's TOYS: Old trains, trolleys, wagons, automobiles.—Dr. Koval, 1846 Cullerton, Chicago, Ill. n6844

WANTED: Masks of the world. Indian, African, Oceanic, Mexican or Eskimo. Will buy or trade.—Alpert, 2116 68 St., Brooklyn 4, N. Y. s3863

WILL PAY CASH for cylinder phonographs and records, also horn type phonographs and anything pertaining to early phonographs. Write, Pollard, 4109 Old Highway 1, Santa Cruz, Calif. s3614

STEREOSCOPE VIEWS bought.—G. L. Howe, M. D., 924 Clover St., Rochester 10, N. Y. s6215

WANTED. Automobile items, anything pertaining to the Auto Era: car accessories, literature, also Americana catalogs that describe goods.—B. J. Pollard, 14300 Prairie, Detroit 38, Mich. n6238

OLD POST CARDS: Will pay average \$2 to \$3 per 500 plus postage.—Lyon Hobby Mart, Box 63, Hartford, Conn. au3023

ADVERTISING: Wanted old posters, circulars, invoices, correspondence, etc. Send for want list.—I. Warshaw, 752 Westend Ave., New York 26, N. Y. au3253

I BUY magic trick, hocus pocus, and also memory books, pamphlets, etc.—Morris N. Young, M.D., 170 Broadway, Suite 714, New York 38, N. Y. au3614

STEREOSCOPIC VIEWS WANTED.—Moore, 3746 Sheffield, Chicago. ap12844

WANTED: Fire engine antiquities, firemen's relics, no toys. Write, P. O. Box 77, North Postal Annex, Boston 14, Mass. s3882

WANTED: Old American or English made hunting knives and Bowie type knives with 8 to 16 inch blades marked Green River Knife Works, IXI, Sheffield, or with pictures or mottoes engraved on the blade. Also any with ivory or stag handles. Must be old. Describe and price in first letter.—R. E. Thorn-ton, 1533 West Third St., Dayton, Ohio. jly3449

WANTED: U. S. coin glass, unusual scuttle shaving mugs, old German steins, miniature lamps, china head dolls all old, rare U. S. coins and gold. Describe fully, giving best price.—James Winquist, 624 Ashland Ave., Rockford, Ill. au3296

WANTED: Left handed mustache cup and saucer. Advise.—R. F. Mateer, 437 Perkinswood N. E., Warren, Ohio. o6445

OLD STAMPS Wanted. I will pay \$100.00 each for 1924 1c green Franklin stamps, rotary perforated eleven (up to \$1,000 ea. unused). Send 10c for large illustrated folders showing amazing prices paid for old stamps, coins, and collections.—Vernon Baker, (H-54) Elyria, Ohio. Advertiser in HOBBIES since 1931. s376

CIVIL WAR CONFEDERATE Veteran badges wanted.—H. C. Hill, 1203 Church, Flint, Mich. d12338

LETTERS, any lots before 1880, with or without covers. Also pamphlets.—Alvin Lohr, Conococheague, Hagerstown, Maryland. au124201

WANTED: Louis XV dinner knives and teaspoons; 14" or larger ruffled Satin Glass bowls.—Dealer, 1231 W. Highland, San Antonio, Tex. s4405

UNUSUAL IVORIES, bronzes, porcelains, figures and plaques.—Ben Weisinger, 249 Marcy Ave., Brooklyn, N. Y. s12698

SHAVING MUGS with picture, owners' occupation and name. Liberal prices.—Fred Patterson, P. O. Box 1730, Atlanta, Georgia. o128301

WANTED: Old or unusual cameras. Will trade or sell my duplicates.—W. E. Musick, 12007 Yale, Chicago 28, Ill. mhl26121

WANTED: Cylinder phonographs, parts, catalogs.—Nugent, 12 North 3rd, Richmond, Va. n6253

American Lottery tickets, handbills, circulars, collections, single items or accumulations.—F. C. C. Boyd, Ringoes, New Jersey s3234

WANTED: Playing cards, wide named or narrow named, bicycles in green or brown. Describe. Price. Write — Mrs. C. H. Whitaker, R. 2, Box 102, Union Grove, Wis. s6468

DE SOTO HOUSE Galena, Illinois historical items wanted, programs, photos, De Soto Folks published by Lee & Walker 1855-6, news items, admission cards to Jenny Lind concert, receptions, etc. Also pictorial and news items fire dept., Frink-Walker stagecoach, etc. Galena, Ill., items only. Describe and price.—Miss Virginia R. Carroll, Hotel De Soto, Galena, Ill. au32111

Wanted: True and authentic reports of sightings of strange celestial phenomena. Such information should give date, time of sighting, and a full and complete description of object or objects sighted. Write to Thad W. Culmer, II, Post Office Box 99, Robinson, Illinois. jly1405

SCRAPBOOKS, paper dolls, post cards and other colorful paper material.—Hazel Swayze, Pomfret Center, Conn. au3042

EARLY ANIMATED PICTURES and apparatus. Toys, slides and discs showing figures in motion like Fantascopes, Zootrope and Muybridge's Zoopraxiscope, etc. Wanted by private collector.—Hansen, 455 Tigertail, Los Angeles 49, Calif. au3694

ANTIQUE MAGIC LANTERNS, slides, programs and posters for early fore-runners of the movies. Wanted by private collector.—Hansen, 455 Tigertail, Los Angeles, Calif. au3863

WANTED: Old letters, stampless or with stamps, before 1900; early valentines; autographs; documents; pamphlets; other Americana.—John W. Stine, 821 Kingshighway, Edwardsville, Illinois. au3863

FOR SALE

CIGARETTE & Tobacco Cards. Send for my lists.—Charles Bray, East Bangor, Pa. o6614

SEA SHELLS. Priced catalogue with 1225 illustrations, descriptions from all over the world. Only authentic book of its kind in any language. Price \$2.—Walter F. Webb, 2515 Second Ave., North, St. Petersburg 3, Fla. au122112

HOBBYIST ATTENTION! Free list novelty salt peppers, horse, cats, dogs, elephants, pitchers, shoes, bells, etc.—Weinstein's Gift Shop, Morton, Ill. jly6046

MYSTIFY your friends. Have them sent Guess Who cards, 25c each, coin or P. O. money order.—Capitola Scruggs, 2401 North West 27th Street, Fort Worth, Texas. jai25971

FROM SCOTLAND: Tartan golf bags containing pencils, pin cushions, pot holders, purses, handkerchiefs, brooches, needle cases. Sample and list \$1.—Highland Industries, Box 974, Oroville, Wash. jly3483

500 GUMMED, 1/4"x2 1/4" labels, printed three lines, 50c. Extra lines, 15c.—Hunziker, Box 725-XC, Minneapolis, Minn. jly3652

FELT, 72" wide in brown, green, black, maroon, etc., at \$3.75 yd. Used for lining drawers, tables, bases, etc. 25c per yard extra for shipping.—F. J. Berman, 161 E. 53rd St., New York 22, N. Y. jly3065

YOUR NAME AND ADDRESS printed on 500 attractive labels, \$1.—Joel Tillberg, Proctor, Vermont. s6444

OLD CATALOGUES, trade cards, advertising material and posters. Auto material, fashions, patent medicines, farm machinery, bicycles, etc. Please write—Frank Lavine, 15 Eaton Street, Boston, Mass. s3614

ROSEMALING designs by Elsa, artist for "Little Norway." Introductory offer: three large 17x22" sheets \$1. Choice selection of new designs for plates, complete with inscriptions and borders, breadboards, sugar buckets and smaller items. Color key for popular black plate included.—Avery Craft Shop, 52 S. Main St., Janesville, Wis. my3427

OLD GAMES: Crandall, McLoughlin Bros., Milton Bradley, etc. Send for list.—F. L. Ball, 45 Fresh Pond Lane, Cambridge 38, Mass. s3632

PENCIL COLLECTORS! Large accumulation of gold, gold-filled and silver antique pencils. Approval shipments sent to collectors.—B. Lowe, Holland Bldg., St. Louis 1, Mo. au3483

GHOST TOWN ITEMS: Sun-colored glass, amethyst to royal purple; ghost railroads material, tickets; limited odd items from camps of the 60's. Write your interest.—Box 64, Smith, Nevada. ap12651

PUZZLES: mechanical, many Chinese. Psychological monographs.—E. Creglow, Lake Ann, Michigan. jly183

TRANSPORTATION TOKENS. Breaking up collection, 6 different \$1. our choice. Want lists or correspondence invited.—Purdy, 1146 N. W. 85th Street, Miami 38, Fla. s3863

QUESTION? Historic Vicksburg, battlefield, cemetery, rivers, the great Mississippi delta, prompt reply to any question in my line upon receipt of \$1.—Frank Farish, Vicksburg, Miss. s3614

DECORATED GOURD bird houses for wrens. Small size \$2 each, pair \$3.75; large size \$3 each, pair \$5.50. All postpaid.—Kuper Kraft, Chelsea, Iowa. s3253

GENUINE GOURD salt and pepper shakers \$1 pair postpaid.—Kuper Kraft, Chelsea, Iowa. s3291

AMERICAN ITEMS: Old advertising cards 35, \$1. Product on card, 15, \$1. Early 1900's post cards, views or greetings, 100, \$1. Many other items. Monthly lists free.—Lyon Hobby Mart, Box 63, Hartford, Conn. s3446

FOR SALE: Stampettes. Beautiful stationery decorated with dainty designs made from stamps, \$1.75 per box note size; letter size \$2 plus postage.—Lucile Collier, 2108 Watrous, Tampa, Florida. Jly3614

A DICTIONARY OF OLD LAMPS. 2nd printing, by Thwing & Daniels. 90 items desc. & illus. "Has more documented material in its 16 pages than some books with 238." \$1.50 pp.—L. L. Thwing, 17 Newtowne Court, Cambridge, Mass. Jly3426

NEED HELP for your column events? Have excellent collection of paper bound scrapbooks and clippings of great diversity of subjects. Covers many decades, good item for clipping bureau, newspaper searching for biography and statistics. Wonderful present for institution. Years spent in making. Chock full of interesting subjects. Your memory will be refreshed on events long forgotten.—Herman E. Kurland, 416 E. 74th St., New York 21, N. Y. Jly3698

COLLECTORS: Visit our country shop this summer if you come to Southwestern Wisconsin. Write for location map. Glass, china, walnut pieces, etc. Weavers' Workshop, Dodgeville, Wis. au3424

GENUINE AIRCRAFT photographs. World War I to latest jets. Catalog and sample photo 50c.—Airphotos, Box 117, Jamestown, N. Y. au3882

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12 ASSORTED cured cleaned, small gourds ready for painting, \$1 postpaid.—Kuper Kraft, Chelsea, Iowa. s3422

THREE FACE open footed salts. (10). Proof. \$10 each.—Mrs. Douglas Hammett, Leighton Road, Rte. 5, Portland, Maine. Jly1251

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CURRIER & IVES, beautifully colored 9x12" reproductions. Each indelibly marked "Reprint 1954." Finest quality. Assorted "Country Life" scenes. Pair, \$1 postpaid. Satisfaction guaranteed.—Fox Crafts, P. O. Box 143A, Jackson, Michigan. s3004

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This department for swapping collector's items only. Rates 5c per word.

SWAP MATCH BOOKS, 25 for 50 alike, local ads only. Regular or odd sizes. Will buy collections.—Dr. Charles J. Higga, 61 Carey Avenue, Wilkes-Barre, Pa. au120401

WILL EXCHANGE 25 match book covers, all different, for 50 of one kind. No used covers accepted or exchanged. Send 25c for catalog giving exchange values so that you can increase your collection by trading your duplicates.—Charles Edelman, 1311B E. 84, Cleveland 3, Ohio. au3054

MANY MUTUALLY beneficial swaps concluded through the years. Want to try one? Write!—John W. Stine, 821 Kingshighway, Edwardsville, Illinois. au3002

CIGAR BAND collector will trade or bargain for obsolete varieties. Write for details. Lot A. Merrill, 15324 Evergreen, Detroit 23, Michigan. Jly1001

SWAP EVEN, 50 to 100 different U. S. Commemoratives or Foreign.—Nelson, 641 Wellington, Rochester 11, N. Y. Jly108

Folklore in Western China

(Continued from page 132)

marriage, swords, the harvest, the year, . . . and even the sound of the ceremonial drum are considered to be living things.

"A year is a living creature with a head like that of a human being. Mountains have heads, feet, hands, eyes, ears, hearts, breasts, veins, and arteries. A plain may be male or female and has mouth, a heart, veins, arteries, and sinews. The sun and moon have parents. Rocks and stones are male and female, grow, have offspring, and can speak. Thunder is a living creature, in size and shape like a rooster. It is small but powerful, and its call is the noise of thunder. It has a knife of fire, and when it throws this there is lightning.

"The Ch'uan Miao find it natural to say that all things, even those that are inanimate, are alive and have lives, but they find it difficult and less natural to say that inanimate things have souls, although lives are active, intelligent, and have eyes."

Their ideas have been influenced somewhat by the neighboring Chinese, especially in respect to reverence for ancestors; nevertheless, the Ch'uan Miao have their own concepts of the supernatural world.

On top of the sky, Dr. Graham relates, is the "ancient level land" where the souls of the dead remain with their ancestors after death. Here there are no hills to climb and neither sickness nor death. The sun shines every day. People do not farm, but gather fruit and berries in the forests, which are much as the forests were on the earth in very ancient times. At the memorial and calendar festivals each year the living descendants of the spirits in the level land provide them with food, clothing, money, and wine. Formerly, the people believe, there was a ladder connecting earth and sky, but in recent times, they say, this connection has been broken.

"Under the earth," says Dr. Graham, "is another world, a land of dwarfs who are about two feet tall. They live much like people on the earth, having houses, farms, a king, soldiers, and a government. One Miao once entered this world through a natural cave in a mountain and remained so long that many of the people on earth had forgotten him. Another fell through a hole in the floor of the emperor's palace and after two or three years was able to crawl back onto the earth through a crack caused by a drought.

"Some of the stories speak of a dark place inhabited by demons and presided over by a demon king. Demons are the souls of human beings,

or of birds, reptiles, or inanimate things. If a deceased person has no descendants or if his descendants are unfilial and do not meet his needs by making the customary offerings, he becomes a demon and harms people. The idols in Chinese temples are regarded as demons. There is one devil called *glang da lo* who is so big he can step from one mountaintop to another and from earth to the sky. He can kill a person with one blow of his thumb."

One of the Ch'uan Miao deities is called Ye Seo. He is kindly, merciful, and just and helps people, especially the poor, who are in trouble. He is often seen in the clouds and can easily make himself visible or invisible. Now, Mr. Graham points out, in the Chinese province of Canton, the former abode of the Ch'uan Miao, the name Jesus is pronounced Ye Seo. Does the use of the same name in the western mountains indicate some ancient contacts with Christianity, he asks? He is unable, however, to establish any certain connection.

Certain kinds of trees are sometimes worshipped as deities. They generally are trees on hills or mountains that are old and do not shed their leaves in winter. A strange custom is the worship of the door. This worship is an elaborate ceremony in which a pig is killed. A warty toad is believed to possess marvelous powers and to cause hailstorms. During these storms men shoot off guns to frighten the toad. There is a dragon king who lives in a palace beneath a lake.

Tigers, foxes, snakes, banana trees, vines, rats, frogs, cattle, and eels are believed to change into human form and vice versa. Sometimes the animals take on human shape to help people but often it is to do them harm and anyone injured by them must be saved from death by the magician.

He has achieved success who has lived well, laughed often and loved much: who has enjoyed the trust of pure women, the respect of intelligent men and the love of little children: who has filled his niche and accomplished his task; who has left the world better than he found it, whether by an improved poppy a perfect poem, or a rescued soul; who has never lacked appreciation of earth's beauty or failed to express it; who has always looked for the best in others and given them the best he had; whose life was an inspiration; whose memory a benediction.

Bessie Anderson

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